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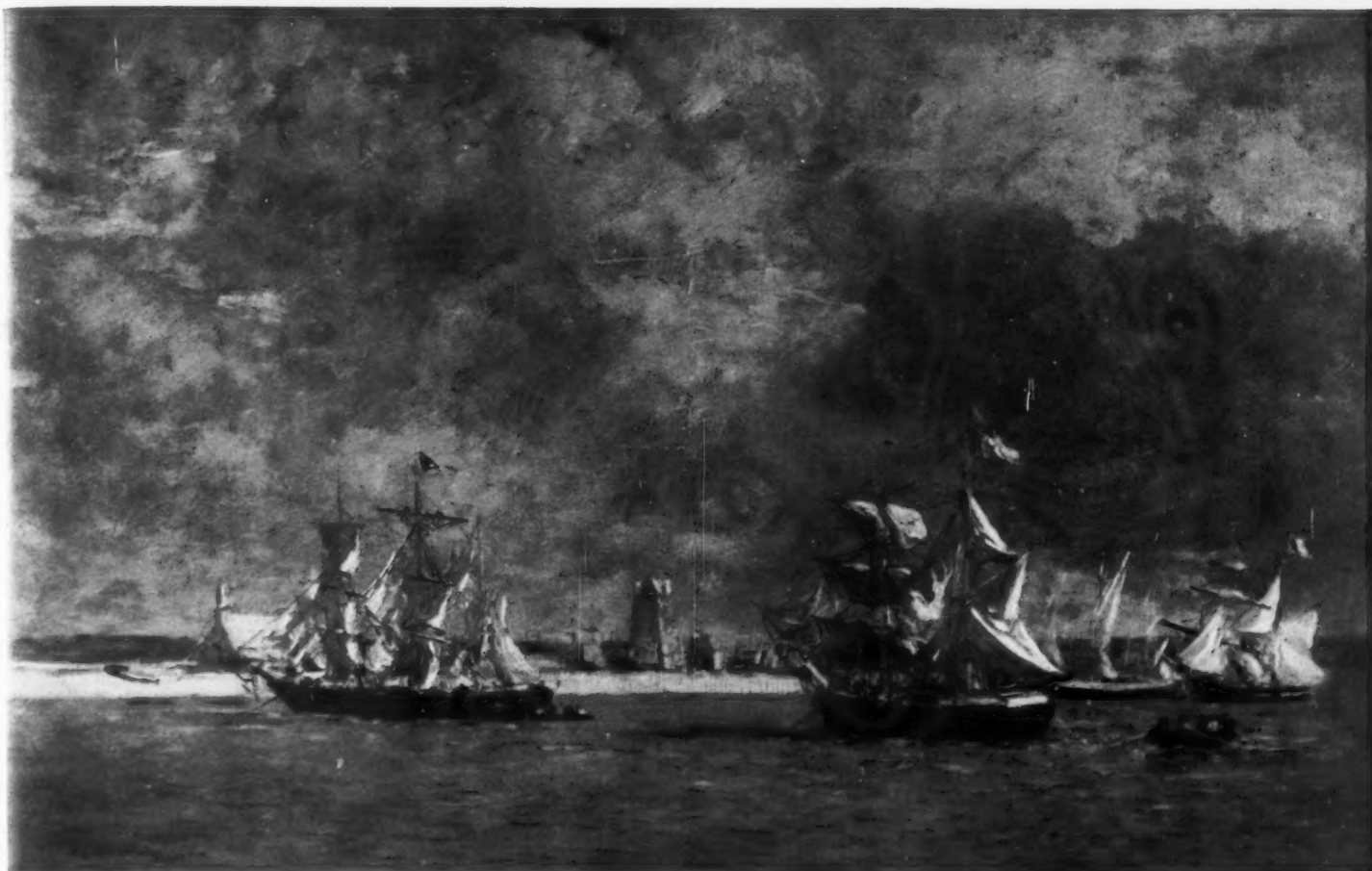
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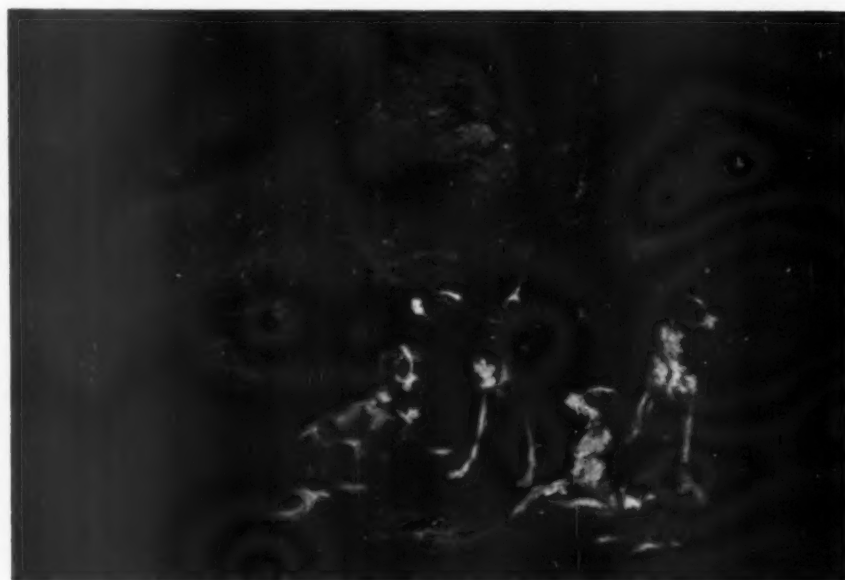
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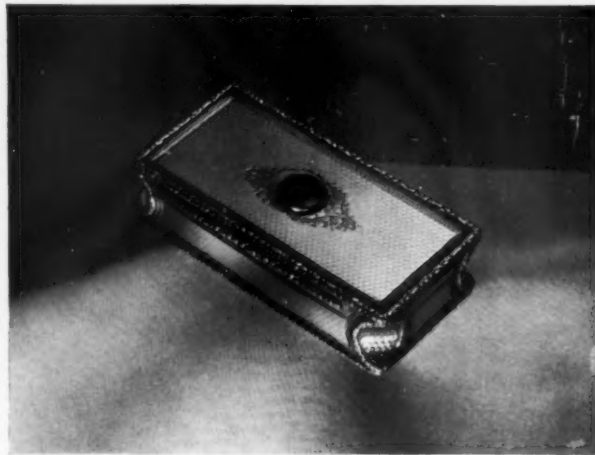
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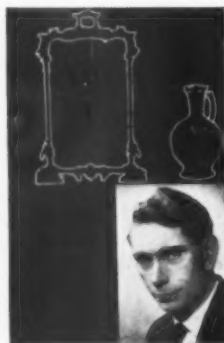


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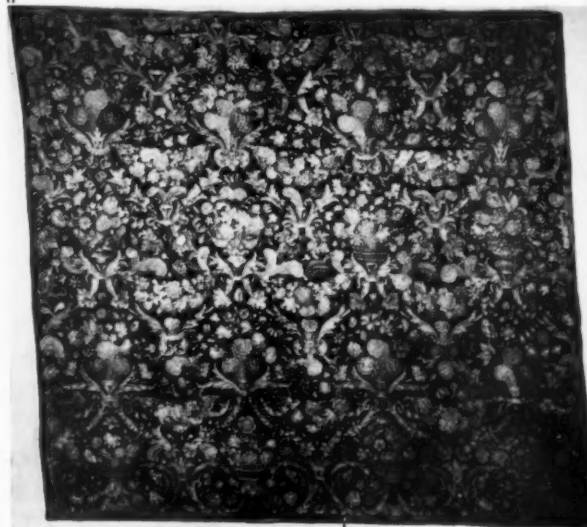
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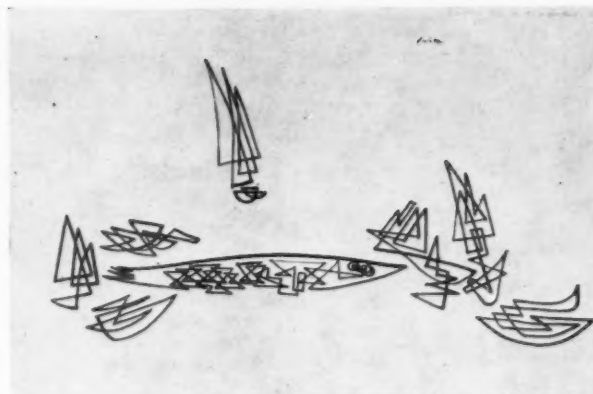
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CONTENTS

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Volume LXXII. No. 430

December 1960

	PAGE
Current Shows and Comments. By HORACE SHIPP ...	167
Marquetry and Parquetry in France in the XVIIIth Century. By HAMILTON TEMPLE SMITH ...	169
The Steeple Cup—V. By N. M. PENZER...	173
Armorial Bookbindings from the Clements Collection. By JOHN P. HARTHAN ...	179
Documentary Liverpool Saltglaze. By DR. KNOWLES BONEY ...	183
Decorated and Decorative Pewter from the Ruhmann Collection. By ROBERT M. VETTER ...	187
Portraits of John Ruskin. By JAMES S. DEARDEN ...	190
Charles Rogers and his Furniture. By JAMES MELTON ...	196
By JAMES MELLQUIST—I: A Collector Bestriding the World ...	198
II: The Degas Mystery... ..	199
Highlights from the Georgetown University Art Collection in Washington, D.C. By Prof. ERIK LARSEN, Ph.D., Litt.D. ...	200
Modern Art in London. By JASIA REICHARDT ...	203
News from Paris. By JEAN YVES MOCK... ..	207
Gallery Notes	208
Picasso's Graphic Work. By JASIA REICHARDT ...	210
Lacasse. An Appreciation. By JASIA REICHARDT ...	212
Czeslaw Rzepinski at the Grabowski Gallery. By HORACE SHIPP ...	214
The Library Shelf:	
The Fashion in Crowns. By MARTIN HOLMES ...	215
Looking at Pictures. By HORACE SHIPP ...	216
Book Reviews	218
Sale Room Prices	226

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16/30



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CURRENT SHOWS AND COMMENTS IN DEFENCE OF TIDINESS

By HORACE SHIPP

I RECENTLY apologised to a young artist for my obvious failure to appreciate his genius by explaining that I belonged to the generation which cleaned its shoes. He glanced in a kind of Beatnik horror at my feet, at his own mud-coloured footwear and upwards to the paintings on the walls of his exhibition which were of the same hue and tone, and sighed deeply as he dismissed me as part of what is called "The Establishment". He probably suspected that I had my shoes cleaned for me by a "man" who donned a green-baize apron for the purpose. When, to assert my rebelliousness and social pre-science, I assured him that I was a pioneer of hatlessness in London, and that in 1919 street boys called after one "Werz-ye'-at?", my prestige rose, but probably only as a consummate liar with an eye on best-selling nostalgic autobiography.

This meditation is evoked by some of the current exhibitions and the almost universal unset of untidiness in painting—not only by the Beatniks. A great deal of it began by that idea which became exalted to an ideal that the medium should not be disguised. Paint must look like paint, clay clay, metal metal. The original aesthetic theory behind this may have been that we must not be pinned down to the illusory subject of a picture by its likeness to things, places, or people. The ultimate is that we are bogged down in a mass of paint for paint's sake, flicked on, thrown on, trickled on, and in extreme instances having a bicycle ridden across it to produce an effect. One need not, however, be bothered about the lunatic fringe or the charlatan edge of this anarchy. As a movement it has made us more aware of the fundamental qualities of paint as an element in painting, and that is all to the good. In the hands of an artist of power it can produce interesting (though I would maintain, limited) effects. I believe it has led to a critical unbalance with the highbrow pundits and the trustees of public money for the purchase of works of art, so that they are incapable of seeing that a work can have painterly virtues even though it be representative. The Victorian and Edwardian academic artists were, it may be, too surface tidy, too representational, too negligent of pure art values; now the boot (uncleaned) is on the other foot.

The Exhibition "Kokoschka in England and Scotland" at the Marlborough can be counted a gain in this matter of the acceptance of paint. He is untidy, but his untidiness retains the verve, the attack which is characteristic of the man. We are caught up by this impressionist bravura and are carried through it and by it to see the subject of the picture with his immediate vision. This is particularly true of the pictures of the Thames, which are by far the best in the exhibition. It is true, too, of the portraits on which he rather specialised during his periods in Britain, though



The Backwater. By Edward Seago. On Exhibition at Colnaghi's Galleries. Canvas, 26 x 36 in.

I doubt whether an Impressionist technique can ever fully satisfy the ambivalent demands of portraiture. Both of these aspects of his art can be seen markedly at the Marlborough Exhibition, as well as the surprisingly dainty water-colours.

The Thames views are excitingly spacious. Perhaps when he first visited England in 1924 and painted the *Tower Bridge* it was the sweep of the river which fascinated him; and certainly when he returned two years later to create the *Large Thames View I*, the *Waterloo Bridge*, and others he established himself among the greatest painters of London's River. Only last year he returned to the theme with the new version of *Large Thames Landscape II*, painted from a high viewpoint, with the sweep of the river swinging in a vast arc from Waterloo to beyond Lambeth Bridge; and the result remains magnificent. It may be an overstatement when the Catalogue claims that "since Turner no artist has painted the Thames so often as Kokoschka", but it would be difficult to overstate the power of his brilliant vision of it. Yes, it is non-realistically over-coloured, too pink and green and mauve, Post-Fauvist, too restless; but all this is now an idiom we have no difficulty in understanding and accepting. We would not wish to have it smoothed up, for this is that kind of life which comes to birth between the painter and visual nature. I personally do not go with the artist in his excursion into l'Art Brut in its literal application when on his first visit here he went to the Zoo to paint the *Tiger* and the *Mandrills*. Tigers have form as well as fierceness, and in this lumpy kind of Expressionism you can't see the panther for the paint. At the other extreme the delicate water-colours are charming if slight: delightful sketches in an almost Chinese mannerism.

WILSON STEER REVALUATION

Something of the same problem arises in connection with the important Wilson Steer Centenary Exhibition organised by the Arts Council and now at the Tate Gallery, from

whence it is to go to Birmingham, Birkenhead, Swansea, Manchester, Sheffield, and Glasgow during the first six months of 1961. It is well chosen, beautifully hung, and—as is usual with the Arts Council shows—finely catalogued. Clearly the case for a re-valuation; and this has been given to Wilson Steer accordingly. Despite those two years as an art student in Paris and some rare short visits to painterly parts of France during his long life Steer remained a thoroughly English artist. Andrew Forge, who did much in organising the Exhibition and who writes the foreword to the catalogue, cannot easily forgive this.

"Steer was . . . sacrificed mercilessly to a retrograde and chauvinistic notion of English art".

"In playing the part of the intuitive, the heavily-built holy fool of art he was doing himself an injustice at the same time as he was flattering the lean and hungry intellectuals who surrounded him".

One is too entranced by this vigorous prose to point out that the Steer circle were neither conspicuously lean nor noticeably hungry, and we leave these phillippics (or dare we say Francophillippics?). Anyway the lean and hungry intellectuals of our own day have given Steer a press damned with faint praise, and that largely for his English qualities. Actually he is at his happiest when he paints the English scene bathed in light; for by turning away from the doctrinaire Impressionism of France and seeing East Anglia, Shropshire, Yorkshire or the South Coast with eyes which registered the effects of light he achieved his loveliest pictures. Especially those of the sea and beach at Walberswick. He was at his worst when he felt called upon to do something in the Grand manner with Nudes. *The Rape of the Sabines* wherein a number of these are being discreetly man-handled by the legions of Romulus, or the Tate's own *Toilet of Venus*, are faintly comic. We turn back to the *Horse-Shoe Bend of the Severn*, the *Storm*, *The Home Farm*, the *Children Paddling*, or anything else where the illumination of the sky on earth and water and figure recalls the Constable inspiration. The water-colours, full of light as they are and wonderful in their directness, can too often be too thin. This is tidiness at the expense of paint, but it may well be that what was done as an artist's self-communings persists as a collector's piece. Steer, gentle spirit that he was, had a self-distrust which prevented him establishing one style and determinedly painting Wilson Steers. Intermittently he produced masterpieces.

ANOTHER ENGLISH TRADITIONALIST

The English tradition in the hands of an artist who pursues his own deliberate way uninfluenced by theories, fashions, official patronage or the tacit disapproval of the pundits of any degree of nourishment is demonstrated again in the work of Edward Seago who has his annual one-man show at Colnaghi's. His style slowly broadens as "pure Painting"—to use the current jargon—attracts him; but he remains true to natural effects, as Steer himself did. This year he has been painting in Venice, accepting the challenge of light, of colour, and of their reflections in the canals. Some night-pieces are particularly impressive; and one work, *The Pink Pallazzo*, which reduces a Gothic façade and its reflection to something like a series of brilliant colour patches whilst retaining the representational element, most clearly reveals the abstract, the "pure painting" factor. Even more so does a recent English work, *The Backwater*, which becomes almost sheer colour without violating visual nature. Seago, too, has one large picture of *November Dusk*, a nocturne in faintly Whistlerian mode at first glance, but full of

the most subtle colour, especially in the expanse of silt and water which occupies most of the picture. I believe that it is held against this artist that he is almost England's best seller, that a queue forms for his private view, and catalogues have to be numbered seriatim so that the pictures go fairly to the first comers; but all that isn't really his fault.

NORTHERN PAINTING AT CRANE KALMAN GALLERY

"Mood of the North" is also, in the main, figurative painting. Crane Kalman Gallery which was, as it were, born in Manchester, and still flourishes there as well as in Brompton Road has always encouraged the Northern artists and has introduced them to London. The present Exhibition has some characteristic examples. Doyen of all these Northern painters, L. S. Lowry, has three typical industrial township scenes designed in his inimitable way with counterpoised rectangles, with the anonymous masses of workers swarming insect-like in the drab streets. He also has one of those child-art portraits which he should be discouraged from doing. Alan Lowndes, still under forty, works boldly in an allied style, and goes even nearer the bone of the ugliness of the region. Yet he achieves beauty: bold design, good colour, well contrasted tone. Equally so Jack Simcock whom we associate with the Piccadilly Gallery where his one-man shows are held. He belongs to the Potteries and his rather sinister idiom presents the drab stone villages and equally drab stone villagers remarkably. Next comes Shiela Fell (this time a Beaux Arts Gallery artist) with her darkling Cumberland mountains and villages which merge with them. Brian Bradshaw's harsh landscapes, and Peter Crabtree's slightly more gentle ones; Peter Carey's genre (blood relatives to Lowry's own): all extract significant images from the unpromising material of the region.

Raymond Coxon, who is showing at the Leicester Gallery may also be claimed for the North, for he was born in the Potteries and some of the works showing are of the Derbyshire and Staffordshire countryside. But in his case the paint has taken charge. He is practically an abstract artist who reduces the phenomena of nature to apocalyptic masses of fierce colour just retaining that hint of reality which betokens the starting point of his inspiration. That inspiration found tremendous material when he recently visited The Grand Canyon, and many of his pictures on this occasion refer to this. I have a feeling that there would be gain rather than loss if they were more clearly related to it so that the act of imagination sparked off by them could lead us to this incredibly magnificent natural scene. Here is an example where we are held up by the paint, just as in the bad old days we were held up by the topography.

With him at the Leicester are water-colours by his friend, that quietly beautiful landscape artist, Vivian Pitchforth, who has found a mannerism perfectly adapted to presenting the English scene in a continuance of the English tradition.

TWO WATER-COLOURISTS TO NOTE

Leslie Worth at Agnews; Hilda Chancellor Pope at Walkers. Both traditionalist in their respective manners, neither old-fashioned. Leslie Worth has an unforced use of his medium to convey atmosphere and wide panoramic landscapes, snow scenes often, and seashores with scattered tiny figures. As a criticism the tones of these figures and similar small-scale incidentals tend to be too dark, but he is a scholarly painter. Miss Chancellor Pope, with a swift calligraphic line, sometimes of the paint itself, delights in detail, and suggests it without over-emphasis. Her garden scenes are always lovely, and on this occasion she has turned to Brighton Front—no easy subject—and triumphed.

MARQUETRY AND PARQUETRY IN FRANCE IN THE XVIIIth CENTURY

By HAMILTON TEMPLE SMITH

THE art of decorating woodwork by means of contrasting inlays appears to have been little practised in France before the XVIIth century. Under the name of *Tarsia* (or *Intarsia*) it was already a highly developed craft in Italy by the XVth century and, before the end of the XVIth, both Italians and South Germans were producing inlaid woodwork of great refinement and elaboration, such as could have been cut only with a fine fretsaw and was thus true marquetry as we now understand the term.

French walnut furniture of the XVIth century was often inlaid with other materials, sometimes with marble and sometimes with small panels of very simple marquetry; but such details were subsidiary to the carvings in relief which were the typical form of enrichment at that time. Jean Massé (or Macé) of Blois seems to have been the first Frenchman to achieve notability as a marquetry cutter*: he was working in Paris from 1644, or earlier, until 1672, being described as '*menuisier et faiseur de cabinets et tableaux en marqueterie de bois*'. As early as 1576 one



Fig. I. Cabinet in marquetry of various woods and metals; attributed to André Charles Boulle (1642-1733).
Wallace Collection.

Hans Kraus had been designated '*marqueteur du roi*' and he was the forerunner of numerous other German marquetry cutters to enjoy the patronage of French kings.

Upon the death of Massé in 1672 André Charles Boulle (or Buhl) was appointed to succeed him, being strongly recommended by Colbert: he was born in Paris in 1642 but was evidently of Swiss extraction, being probably related to Pierre Boulle, a Swiss cabinet-maker who worked for Louis XIII. André Charles Boulle, an artist of varied accomplishments and a superlative craftsman, was the dominating influence in the design of furniture under Louis XIV, who employed him extensively in the furnishing and decoration of Versailles and others of his palaces. His early work seems to have been decorated with marquetry of varicoloured woods (Fig. I), but it was not long before he perfected the type of marquetry for which he is celebrated and in which

* Henry Havard in his *Dictionnaire de l'ameublement et de la Decoration* (c. 1887) has this note: '*Dans les comptes du Chateau de Gaillon à la date du 16 Juillet 1509 nous trouvons un marché passé avec Michelet Guesnon "marquetier"*'; but in the absence of other evidence it is difficult to know exactly what we are to understand by the term at that date.

Fig. II. Wardrobe veneered with ebony and with marquetry of brass and tortoiseshell; attributed to André Charles Boulle.
Wallace Collection.



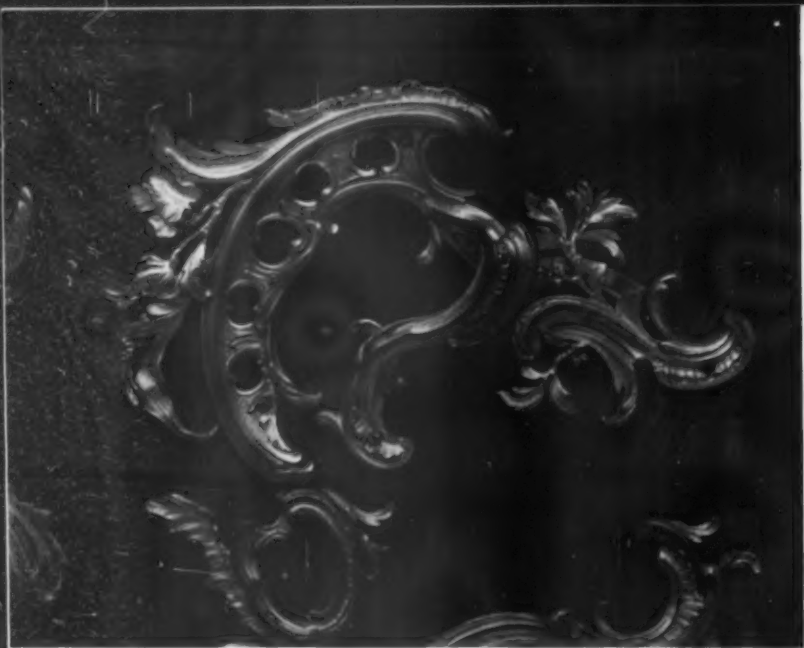


Fig. III. Detail of a chest of drawers veneered with marquetry of kingwood and mahogany; by Antoine Robert Gaudreau (1680-1751). With ormolu mounts by Jacques Caffiéri (1678-1755). Wallace Collection.

brass and other metals are counterchanged with ebony or tortoiseshell (Fig. II). His furniture thus decorated, and enriched with mounts of chased and gilded bronze ('ormolu'), lent itself to the magnificence both of style and of scale which was the dominant feature of the court of *le Roi Soleil*, whose pomp was maintained, not only by a prodigal extravagance which brought his country to bankruptcy, but also by an etiquette so rigid that the life of his courtiers became almost insupportable.

The death of Louis XIV in 1715 marked an epoch. Released from the oppressive ceremonial of the *grande salle* the court of Louis XV turned for relaxation to more intimate surroundings: furniture tended to be smaller, though by no means less luxurious. At the same time it was undergoing a stylistic change, for already the austere rectilinear forms, which had characterized the furniture of the XVIIth century, were giving place to the exuberant freedom of the Rococo style with which the name of Louis XV is linked. Straight lines were banished and the shapes of furniture were curved, not only on plan but also on elevation, producing the bulging forms known as '*bombé*'. Ormolu mounts which, until then, had played a subordinate part, now became a principal feature in furniture decoration, and in the hands of such masters as Charles Cressent and Jacques Caffiéri they reached the height of luxuriance (Fig. III).

These factors combined to put out of favour for a while the decorative marquetry which, with wide variations in style, had provided the main embellishment of furniture for a hundred years. The woodwork became in effect a background for the display of the ormolu mounts, and in contrast to their flowing forms the veneers were arranged in severely geometrical patterns built up generally of squares, diamonds or oblongs, and diversified by the use of woods with a striped grain, such as tulipwood and kingwood. The individual pieces of the pattern being geometrical required no fretsawing but could be cut from the leaf of veneer by means of a knife, a cutting-gauge or occasionally a compass, and the straight edges 'shot' with a plane to make a perfect joint. Exact uniformity of size was ensured by means of

simple templates into which the several pieces composing the pattern were fitted before assembly. The final effect was very like that of a parquet floor on a somewhat smaller scale: the method of making it, too, was the same, allowing for differences between working in veneer and in thicker wood. In fact it could be executed by any cabinet-maker using his ordinary kit of tools, and without the help of a marquetry-cutter. Within fairly recent memory it was the accepted practice on both sides of the Channel to describe this type of work as 'parquetry' (*parqueterie*) the word 'marquetry' being reserved for the more pictorial work for which the use of a fretsaw was essential. This practice still obtains in the antique trade and in auctioneers' catalogues; but in museum usage, and among the writers of authoritative works there seems now to be a settled tendency to describe both types indiscriminately as 'marquetry'. The use of the same word to describe two kinds of work so different in effect, and produced by such totally different techniques, seems to the present writer to be regrettable.

Throughout the XVIIIth century ormolu mounts remained an important feature in the design of French furniture and often a dominant one; but marquetry soon came back into favour, with the mounts standing in relation to it much as the frame to the picture.

In the Jones Collection at the Victoria and Albert Museum there is a set of three pedestals of a transitional type. These are veneered *en parquet* and on this groundwork is superimposed a delicate floral decoration of other woods: it is probable that in such cases the ground veneers were laid first and were then cut away, with gouges and chisels, to receive the inlaid ornament which had itself been fretsawn. In numerous cases both types of work are associated in the decoration of one piece, as in the combined toilet and writing-table in the Wallace Collection, attributed to Jean François Oeben (Fig. IV). In this the top is of straightforward marquetry but on the front and ends the design is built up of two elements of marquetry, respectively cubes and superimposed circles (these latter were evidently cut with a compass having one foot sharpened to a cutting



Fig. IV. Combined toilet and writing table, marquetry with insets of parquet; attributed to Jean François Oeben (c. 1720-63). Wallace Collection.



Fig. V. A marquetry-cutter at work; from *L'Art des Menuisier Ebéniste* by A. J. Roubo, Paris, 1774.

edge), but the design is contained in a frame which could only have been cut with a fretsaw and hence the whole piece is suitably described as a marquetry table.

Figure V shows a marquetry-cutter at work, an illustration from *L'Art du Menuisier Ebéniste* by A. J. Roubo, in Vol. XV of the great series *Descriptions des Arts et Métiers* published in Paris under royal auspices between 1769 and 1775. The 'donkey' on which the marquetry-cutter sits has a wooden vice, the chops of which are tightened and released by means of a treadle, and this holds the packet of veneer which he manipulates with his left hand: his right hand holds the fretsaw in a free frame, the teeth of the saw pointing away from him. This form of donkey seems to have remained in use for some time after the end of the XVIIIth century, but somewhere around the middle of the XIXth century a great improvement was introduced: an extension piece is now built out some two feet on the operator's right-hand side and on this, level with the chops of the vice, is a steel rail to which is attached the back end of a long fretsaw frame which is free to slide backwards and forwards on it. This gives the cutter much easier control of his saw and moreover, as the whole mechanism is carefully adjusted so that the saw is exactly at right angles to the veneer, a packet consisting of a number of veneers can be cut together, with the assurance that every piece so cut will be exactly the same size and shape as every other, and thus a number of copies of a design can be cut in one operation. The XVIIIth century craftsman, however, had no such aid but was dependent upon his sheer manual skill.

Fig. VI. Secrétaire with drop-front, veneered with marquetry of various woods; made in 1780 by Jean Henri Riesener (1734-1806). Wallace Collection.

The cutting of Boulle marquetry was a simple matter of fixing a sheet of tortoiseshell (or sometimes ebony) and a sheet of brass together, and sawing through both at once: this would result in a twofold product, (i) a sheet of tortoiseshell with a design of brass inlaid into it, and (ii) a sheet of brass with a design of tortoiseshell inlaid into it, the first being called '*première-partie*' and the second '*contre-partie*'. It will be realized that, using this method, the thickness of the saw-cut would be visible between the two materials in each case; this 'saw-kerf' was disguised by the use of a dark glue, approximating in colour to the tortoiseshell, when veneering the marquetry on to the ground wood.

In the making of pictorial marquetry in multi-coloured veneers no such simple method was possible, for here a visible saw-kerf would spoil the effect, and hence the various pieces of the design had to be cut separately and fitted tightly one to another. This needs much nicety of workmanship, the result being seen to perfection in such pieces as the *Secrétaire* (Fig. VI) and the *Bureau du Roi Stanislas* (Fig. VII), both by Jean Henri Riesener, or in the writing-table by David Roentgen (Fig. VIII).

The shading of pictorial marquetry was accomplished in various ways, sometimes by means of engraved lines (which were filled in with black pigment) but most usually by scorching. In this method the fragment of marquetry is buried as to about half its area in a tray of hot sand: it can be withdrawn by stages, so that the degree of scorching is graduated, and thus a very convincing effect of rotundity is produced. A. J. Roubo, however (*op. cit.*) describes a more refined and subtle method than either of the foregoing. After giving recipes for various dyes used in tinting wood he writes:

'The tinting of flowers, or of any other piece of mosaic, is done with the same ingredients and in the same manner as the simple *bois d'Ebénisterie* of which I have spoken before . . . However as it is sometimes necessary that one





Fig. VII. Bureau du Roi Stanislas elaborately veneered with pictorial marquetry; by Jean Henri Riesener. *Wallace Collection.*

of these pieces (as, for example, the petals of flowers, parts of a sky, etc.) shall show gradations of tint, and even sometimes variations of colour, care must be taken in tinting them, that they do not take too much colour, or that they do not take it equally all over, which is done in the following way.

First of all the wood is put into a bath of dye of the colour and shade required for the lightest part of the piece; after which, when it is perfectly dry, the contour of the part that is to be most deeply coloured is drawn on the surface; this being done the part that is to remain light, that is to say the colour of the first bath, is covered with wax, and the piece is put back in the bath to deepen the colour to the required degree; and if a piece needs three or four gradations of colour the same operation is repeated three or four times'.

This elegant but laborious process can never have been common practice. The basis of marquetry is the use of natural woods of varying colours: dyeing was resorted to only when there was no natural wood of the required colour, e.g. blue, green, pink or grey: and it can be safely asserted that as a rule the separate pieces were cut from a leaf of veneer already dyed. It must be remembered that Roubo was writing towards the end of the great period of French marquetry; elsewhere he describes pictorial marquetry as '*peinture en bois*', and no doubt his object was to make the effect of his marquetry approach as nearly as possible to that of an actual painting. It is interesting to reflect that at the very moment when he was writing his treatise there was already looming up on the horizon the marquetry-cutter who, above all others, approached most nearly to pictorial perfection in his work, namely David Roentgen.

The son of Abraham Roentgen, this great cabinet-maker succeeded to his father's business at Neuwied on the Rhine in 1772, and paid his first visit to Paris in 1774, the year in which the Austrian princess Marie Antoinette became Queen of France on the death of Louis XV. He soon found favour at Court and after a second visit in 1779, when he brought a

large quantity of furniture from Neuwied, he was appointed *ébéniste-mécanicien du Roi et de la Reine*. He then established a depot in Paris, as he had already done in Berlin and Vienna, and in 1783 he travelled to Russia, where he sold a great quantity of furniture to the Empress Catherine II. Mr. Francis Watson in his great Catalogue of Furniture in the Wallace Collection (from which the foregoing particulars are taken) recounts that in 1780 David Roentgen was described as '*le plus célèbre ébéniste de l'Europe*'.

Unfortunately Roentgen's work is not well represented in English collections. There are two pieces in the Victoria and Albert Museum, a cabinet and a writing-table (Fig. VIII) the marquetry on this being particularly good: there is a chest of drawers in the Wallace Collection which is in his style but the workmanship does not appear to be good enough to be that of Roentgen himself. Probably the best assemblage of his work is that in the Hermitage Museum in Leningrad.

The characteristic of Roentgen's marquetry is that he eschews all artificial methods of shading such as scorching, engraving, etc., and achieves not only differences of colour but also the most delicate gradations of light and shade by means of separate pieces of veneer, often of minute dimensions. Thus, in the panel illustrated, not only the strong cast shadow on the bale of merchandize, but also the complicated folds in the clothing of the figures, are all represented by separate inlays. The effect is extraordinarily crisp, resembling a watercolour painted in flat washes and touches of colour. It demands the utmost perfection of marquetry-cutting and, as a precedent to this, firm and vigorous drawing in every part of the design, for, with each smallest touch sharply outlined, there is no hope of 'getting away' with slipshod drawing. The capital 'R' on the cask end shews Roentgen's method of signing his work: there is a similar but larger initial on a box in the companion panel.

At his best it can safely be asserted that, both in design and in workmanship, David Roentgen carried pictorial marquetry to the utmost limit of its capabilities. It is melancholy to relate that with the coming of the Revolution not only was his Paris depot sacked but also his Neuwied workshops. He fled to Berlin and did not return to Neuwied until 1802. He died in 1807 and, with his death, the Golden Age of marquetry came to a decisive end.

Fig. VIII. One of a pair of marquetry panels on the top of a writing table; by David Roentgen (1743-1807); in the Jones Collection *Victoria and Albert Museum.*





THE STEEPLE CUP—V

By N. M. PENZER

Fig. I. Cup of 1611 by AB in monogram from Yarlington, Somerset, showing shells and barrels. By courtesy of the Historic Churches Preservation Trust.

AS mentioned in Part IV, the Yarlington and Lewes cups of 1611 were deferred until now on account of the lengthy treatment considered necessary in their case. We have already noted several steeple cups showing sea-monsters, usually in oval shields, such as that of 1604 made from Queen Elizabeth's Great Seal of Ireland (List No. 16), that of 1607 at Corpus Christi, Cambridge (List No. 29) and that of 1610 in the Cassel-Mountbatten collection (List No. 48). The *motif* occurs again in Lord Mostyn's cup of 1613 (List No. 84). In the case of the Yarlington cup by AB in monogram (List No. 61), sold at Christie's in June, 1956, instead of sea-monsters the chief *motif* is the scallop shell. It is embossed three times on the bowl with scallops of very large size on a background of rippling water. Separating these large shells at the top of the bowl are small ones, while at the bottom are barrels floating on the waves—only partly showing in our photograph [Fig. I]. It is these curious barrels in which we are especially interested as their presence has not been previously explained nor what connection they have, if any, with sea-monsters. On an equally interesting Steeple cup of 1614 at Odcombe, near Yeovil, Somerset (List No. 93) the bowl is embossed with sea-monsters which also appear on the cover, with a barrel, or tub, floating near them on the water. That there must be a connection between the monsters and the barrels seems obvious, but just what that connection is does not at first appear. Among the St. Albans Corporation Plate is the bowl of a 1604 tazza by HB, in the centre of which is a sea-monster with a floating barrel at its side [Fig. II]. In the 1592 ostrich-egg cup from Corpus Christi College, Cambridge, both the domical base and the broad lip band show

Parts I, II, III and IV appeared in the issues of December last year and April, June and October of this year.

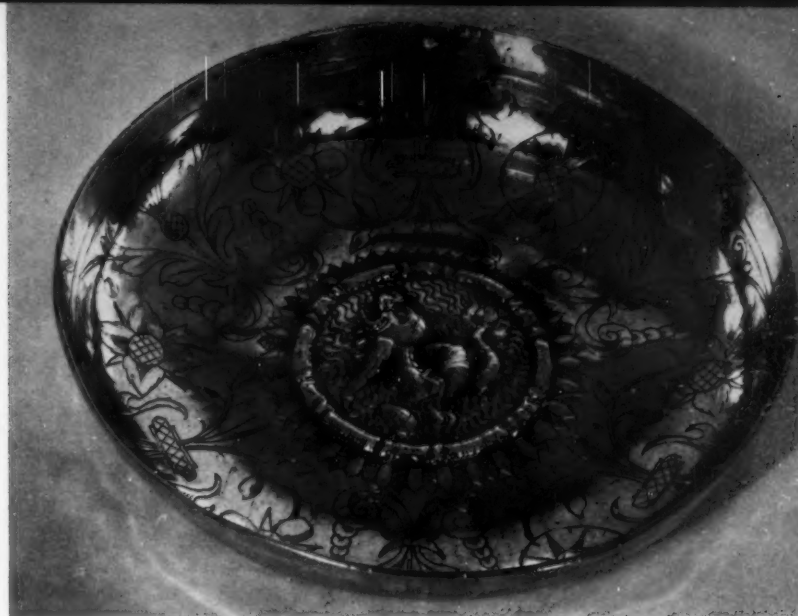
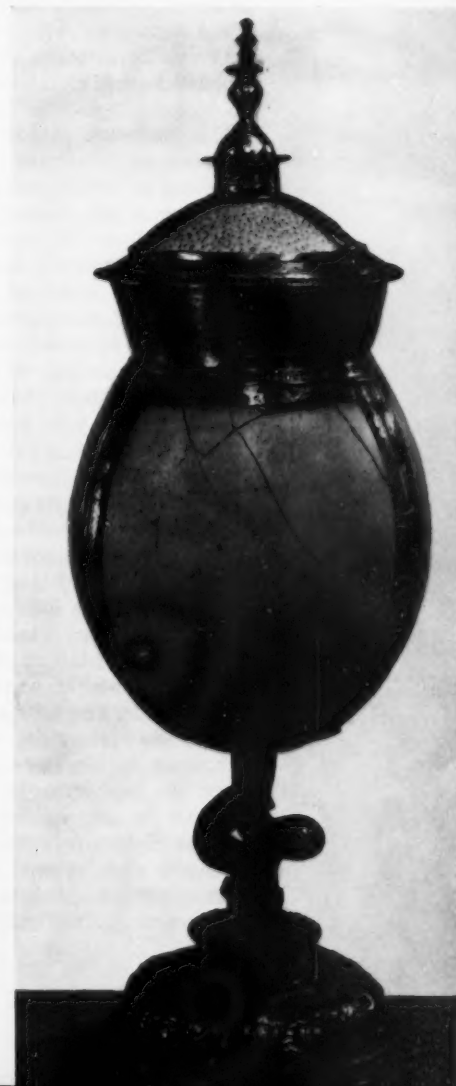


Fig. II. Bowl of a 1604 tazza by HB showing sea-monster and floating barrel. Corporation of St. Albans. Courtesy of the late Lord Verulam.

sea-monsters with barrels [Fig. III]. In some cases, such as the cup at Lewes, to be discussed shortly, there is no barrel at all—only sea-monsters in a storm-tossed sea. The first thing to discover is the source of the engravings of the sea-monsters and in so doing we might possibly come across the barrel. One of the most famous artists who drew sea-monsters of all types was Adriaen Collaert of Antwerp (1520-67). His work was copied by goldsmiths, as we can see on the very fine set of six plates of 1573-1574 at the V. & A. Museum. In order to trace a likely source of Collaert's work we must consult early wood-cut maps, and here we shall find not only a large selection of spouting sea-monsters, but the floating barrels as well. The famous *Carta Marina* of Olaus Magnus, printed at Venice in 1539 and reprinted at Rome in 1572 is undoubtedly the best for our purpose. We must refer to the barrel scene which appears in the sea between Iceland and the Norwegian coast. The ship in which we are interested is marked "Lubicenses" as it comes from Lübeck. Two enormous monsters, spouting water from their blow-holes, have nearly reached the ship, but are distracted from their fell intent by two large barrels which have been thrown overboard. At the side of the ship we see two members of the crew about to

Fig. III. Ostrich egg cup of 1592 from Corpus Christi College, Cambridge. Sea-monsters and barrels appear both on the base and broad lip-band.



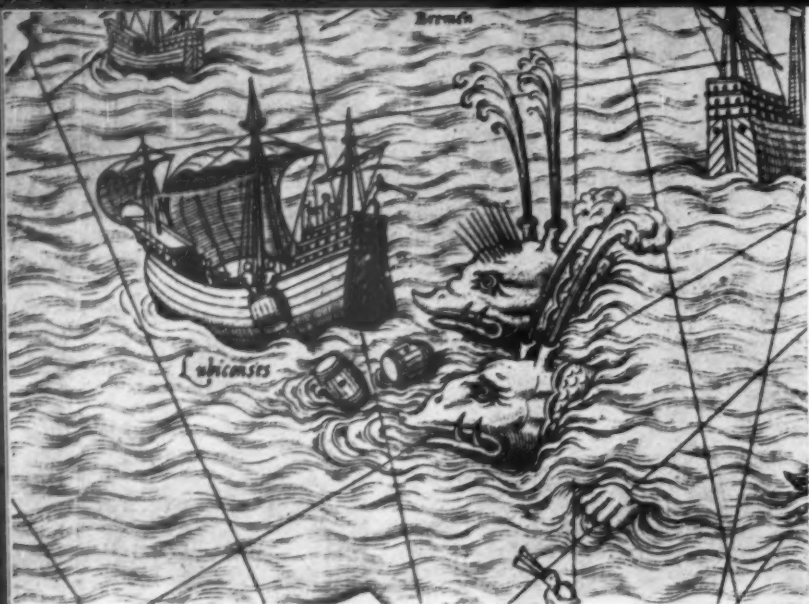


Fig. IV. The sea-monster and barrel scene from the map of Olaus Magnus, 1539.
From a copy in the Map Room of Cambridge University Library.

throw over a third, while high up on the poop another seaman attempts to charm the monsters with music—in true Orphic fashion. [Fig. IV].

One might well imagine that the barrels would contain salted meat or fish to tempt the intruders while the ship made her escape. But this was not the case, as we shall shortly see. The influence of the *Carta Marina* on subsequent maps lasted for nearly a hundred years and the barrel scene was constantly repeated, varying only in detail. Sebastian Münster was the first to copy it, including it in his Latin edition of Ptolemy's atlas published at Basel in 1545. It also occurs in Sexton's large map of England published in 1583. Such a map would be quite sufficient to supply English goldsmiths with sea-monsters for engravings of silver plate. In the majority of cases the monster alone would be copied, but occasionally when the barrel appeared it too might well be included in the engraving. This, we suggest, fully explains the presence of the barrel. There remains to discover its significance. After very considerable research we found the explanation in the *Brevis Commentarius* of 1592-3 by Arngrimur Jonas, or Arngrim Jonsson, an Icelandic, writing to correct errors previously made in descriptions of the island. He is hard on Sebastian Münster, and in Part I, Section 14, shows how absurd are his statements about whales. The quotation is as follows:—

There be seen sometimes neere unto Island hugh Whales like unto mountains, which overturn ships, unlesse they be terrified away with the sound of trumpets, or beguiled with round and emptie vessels, which they delight to tosse up and downe.

So the terrifying sea-monster appears to be childish after all! Once he is given something to play with he completely abandons his evil intentions and the ship escapes. It is clear that the story was still well known in the late XVIIth century, as the barrel, or tub, was used by Swift about 1696 in his well-known satire *A Tale of a Tub*. In the Preface to the first edition (1704) he explains that according to a certain curious and refined Observer "It is the custom of seamen to fling an empty tub to a pursuing whale to divert him from laying violent Hands upon the Ship". Hence the title of the satire—the whale being interpreted as Thomas Hobbes, who in his *Leviathan* (1651) "tosses and plays with all Schemes of Religion and Government, whereof a great many are hollow, and dry, and empty, and noisy and wooden . . ." The first four editions were unillustrated,

Fig. V. The Blunt cup of 1611 showing a typical sea-monster. By TB.
Courtesy of the Mayor and Corporation of Lewes.



Fig. VI. Enlargement of part of the Blunt cup showing the marks.
Courtesy of the Mayor and Corporation of Lewes.



but in the 5th edition of 1710 there is a frontispiece of the barrel scene signed B. Lens delin: J. Sturt Sculp. In the 6th edition of 1724, and many subsequent ones, the type of whale, ship and barrel was altered bearing the names of G. Clarek, I. S. Müller or J. Mynde. Thus the tale must have been well-known throughout the XVIIIth century.

Turning now to the 1611 Blunt Steeple cup belonging to the Lewes Corporation (List No. 64), we find that although it is by no means in its original state considerable interest is attached to it for several reasons, as we shall shortly see. [Fig. V]. The central portion of the body, bounded by plain horizontal bands, is occupied by three embossed and

THE STEEPLE-CUP

chased panels within plain flattened oval narrow frames which connect with the broader horizontal bands. Each panel, or cartouche, depicts a huge sea-monster in a rough sea on a pounced background. Separating them are large embossed ornaments on a matted, or granulated ground, two of which consist of a shell centred on double volutes curving outwards in opposite directions. In the third ornament an elaborately shaped shield takes the place of the shell and bears the arms of the common seal, taken from the town arms:—

Checky or and azure (de Warenne) with a sinister quarter gules crusilly or a lion argent (de Montfort).

Above the shield is pricked:—

Sigillum Comune Burgi de Lewes.

While below the shield, also pricked, are the words:—

Poculum Claritatis

indicating that it was to be used as a loving cup.

Below the central design, and separated from it by a strip of fine granular punching, is a calyx of broad over-lapping conventional water-leaves, the outer ones having a faint striated and pricked design. The domical cover, instead of repeating the sea-monster *motif* found on the bowl, as is usual in this type of cup, is embossed with a design of large rhododendron blossoms (unless intended for mulberries) on a granulated ground. On the top of the cover is a disk chased with chevrons. At its base are three small grotesque animals' heads, being all that remains today of the original zoomorphic brackets which once supported the steeple, as similar ones still do the steeple of the cup of 1607-8 at Corpus. The finial, which is now a small ball may have originally been of baluster shape, or a figure of some sort. In view of the fact that the present cover bears a design totally different from that on the bowl, is entirely unmarked and bears a much damaged steeple, it seems probable that it is a replacement of the original one of the same date and design as the bowl. Just when the damage to the cup occurred and the subsequent repairs carried out is not clear. As we shall see shortly, there is an inscription underneath the base referring to repairs carried out in 1835-6, but these could have had nothing to do with the loss of the brackets because they were already missing in the illustration of the cup in Horsfield's *History of Lewes* of 1824-7. In his *Some Lewes Men of Note* (4th edit. 1927, p. 13). George Holman quotes several minor items for repairs to the cup, and one comparatively large account of £2/10/0 from a certain William Kempe for more extensive repairs in 1760. It might well have been at this time that the steeple was set direct on the disk, the heads of the brackets alone being saved because they would be already soldered to its base. Thus when the new cover was made the original steeple with its attached heads was placed on the cover just as it was. The bowl is supported by a plain baluster stem with a low conical spreading foot ornamented with water leaves like those forming the calyx. The sloping base-plate is stamped with ovolos between which are tiny five-petalled roses.

Apart from the inscriptions already mentioned several others occur on the cup. The first is comparatively modern and is engraved on a silver (?) band soldered on the cover just below the base of the steeple:—

THE GIFT OF MR. THOMAS BLUNT, 1611.

The next one runs round the edge of the bowl and reads:—

DONUM THOMAE BLUNTI CONSTABULARYS & BURGENSIBUS BURG DE LEWES.

One of the maker's marks (for there are two) has practically obliterated the "i" of BLUNTI.

Finally under the foot is the inscription:—

This Cup was repaired and regilt 1835-6. George Grantham & Nehemia Wimble (of the Friars) Constables.

Present height: 13 in. Bowl alone: 8½ in. Approximate original height: 14½ in. Diameter of lip: 3 9/10 in., and of base: 3 3/5 in. Date: 1611-12. The cover is unmarked and is probably a replacement. Maker's mark: TB partially conjoined, apparently in a shaped shield (see note below).

The above description of the cup and its inscriptions has been more detailed than usual owing to the fact that when exhibited at Goldsmiths' Hall in 1952 the note in the catalogue contained so many inaccuracies—all of which had to be connected.

NOTE ON THE MAKER'S MARK

It will be noticed from the accompanying enlargement of the marks on the cup that the TB is not a monogram, the letters being conjoined only at the top. In other cases, however, the letters are in strict monogram form, the whole of the B being directly under the right horizontal stroke of the T, as shown in Jackson, *Marks*, pp. 100 and 112. [Fig. VI]. In the first of these entries the monogram is in a shaped shield and the objects quoted are the chalice and paten-cover of 1567-8 at Christ's College, Cambridge. By one of his rare mistakes Jones (*Old Plate of the Cambridge colleges*, p. 75 with Pl. LXXXIII) reading the wrong K, gave the date as 1607-8, although in their *Illustrated Catalogue* of 1896 Foster and Atkinson had dated them correctly. Incidentally, the keeper of the plate at Christ's tells us that the College Account Book contains an entry recording the purchase of the cup in 1567. In the second of Jackson's entries (p. 112) the TB in monogram is in a plain shield and the example quoted is the 1611 set of the Swaythling steeple cups (see last article, p. 110). An exactly similar mark and shield are found on a small flat-lidded flagon of 1571-2 in the Kremlin (Goldberg, *State Armoury of the Moscow Kremlin*, Fig. 4, No. 10666, Text, pp. 466, 7. It is not recorded by Jones) so it would appear that this XVIth century TB had two forms of shield, unless, of course, two separate men are involved. The maker of the Swaythling set of 1611 is much too late to be identified with those of the Christ's and Kremlin cups, while the conjoined TB, also of 1611, at Lewes seems to be an otherwise unrecorded mark.

It is thus clear that there were at least two different goldsmiths using the letters TB for their mark. For the XVIth century man Jackson suggests (p. 100) Thomas Brown or Thomas Benson. Brown is given, however, by him on p. 240 as Browne, with an "earliest mention" date of 1553. But Heal (*London Goldsmiths*) gives both a Thos. Brown of 1567 and a Thos. Browne of 1553. As to Thomas Benson, Jackson (p. 241) gives his "earliest mention" as 1569, while Heal gives his dates as 1544 (marriage)—1563. In spite of this discrepancy either Brown, Browne, or Benson could have made the Christ's and Kremlin plate provided that Heal's last date of 1563 for Benson was not the date of his death. But there are other possible claimants—e.g. Thomas Bampton (1567-69), Thos. Bancks (d. 1594), Thos. Baven (1553) and Thos. Bowes (1542-91). For the XVIIth century goldsmith who might have made the Swaythling and/or the Lewes steeple cups there are Thomas Ballett (c. 1600, will proved 1627), Thos. Banks (buried 1626) and Thos. Boyce (1611).

THOMAS BLUNT AND HIS BEQUEST

The donor of the cup was Thomas Blunt, a barber (surgeon) of Lewes who lived in the High Street. In 1591 he had been elected one of the two Headboroughs (petty constables), and on May 12th, 1611, he was made a member of the exclusive Society of "The Twelve". It was, doubtless, this honour which prompted him to bequeath the cup to the Society, a bequest he must have made very soon after his election, for he died in September of the same year. That part of his Will, made on August 25th, 1611, in which we are interested, reads as follows:—

Item I giue & bequeath to the Constables & societie of the Twelue of the Towne of Lewes a silver bolle double guilt of the value of twenty nobles as a pledge of my loue to the townesmen of Lewes euermore to remaine wth the Constables of Lewes for the time beinge. And I giue twenty poundes in money for and towards the helpinge & settinge vpp of yonge tradesmen within the saide towne of Lewes to be employed in such sort as the money heretofore given to the like vses by Mr. Kyme was employed, to be paide wthin one yeare next after my decease.

In order the better to appreciate the terms of Blunt's Will a few remarks on the government of the town may be apposite. The extinction in the XIVth century of the line of resident lords at Lewes, and the destruction in 1538 of the Great Priory of St. Pancras were the two chief events which led to the development of the town by its leading citizens. Originally, Lewes was governed by a merchant guild, but this was superseded by a Council, elected from "the wealthier and discreeter sort of townsmen", called the Society of the Twelve. Its members were selected from a larger and inferior body known as the Society of the Twenty-four. We learn of their activities from several sources.¹ It appears that the actual numbers in each Society were not immutable and could be increased to eighteen and twenty-seven respectively. In order to have been made a Headborough Blunt must have been a member of the Twenty-four, and, as we have noted above, it was only in the year of his death that he was promoted to membership of the Twelve. Vacancies were filled every Whit Sunday, and on Whit Monday the two Societies paraded through the town in their robes and then supped with one another. We can well imagine that after 1611 Thomas Blunt's cup would grace the table on such festive occasions. His name, however, is remembered today not only as the donor of the most prized piece of Corporation plate, but also because of his bequest of £20 made to provide six sums of £3 6s. 8d. to be lent to as many young townsmen starting in business—their bonds for repayment figuring in surviving inventories. Blunt was not the only man who made such a bequest. He had taken the idea from one John Kyme, a local M.P., who had made a similar bequest in 1585 (*Book of John Rowe*, p. 169), and in 1615, Blunt in his turn, was copied by Abraham Edwardes (*op. cit.*, p. 183).

It is of considerable interest to record what has happened to Blunt's bequest of £20. It became known as "Blunt's Charity", and in 1885 a scheme was put up by the Charity Commissioners to the Privy Council and duly approved. The scheme provided for the amalgamation of Blunt's Charity with the local Free Grammar School and George Steere's Exhibition, the union to be called the Lewes Exhibition Fund. The property of Blunt's Charity now consists of two houses in Lewes High Street let at £230 per

¹ E. Turner, *Sussex Arch. Coll.* Vol. XXI, 1869, pp. 90-107; L. F. Salzman, *Sussex Record Society*, Vol. XLVIII, 1945-6; W. H. Godfrey, *ditto*, 1928 *The Book of John Rowe*. Rowe was the Lewes antiquarian and steward of the manors of Lord Bergavenny.

annum, as well as a sum of £351 in Consols. and War Stock. Half of the income arising from the property is used for educational purposes, and the other half for the benefit of the poor of six parishes in Lewes. Thus it transpires that Blunt's original bequest of £20 has now become about £2,400!

After this diversion we return to discuss steeple-cups made in 1612-13. Most of them display the lily of the valley motif, as, for example, the Argall Cup by FT in monogram belonging to Trinity House (List No. 73). At Appleby, St. Michael's, Bongate, Westmorland (List No. 69) is an interesting cup by CB in monogram with large shaped panels on both bowl and cover containing floral sprays, chiefly of the lily of the valley. The steeple is solid-sided and chevroned, with a spike finial. For further details see *Old Church Plate in the Diocese of Carlisle*, 1882, pp. 175-8 with illust. and the supp. by Mrs. H. Ware, p. 39. Another cup of 1612 (List No. 70) is that by AB in monogram from the Jackson collection, described and illustrated in his *History of English Plate*, p. 670. It is unique in so far as its cover is concerned. It is slightly domed with a border of oval depressions enclosing a chased pattern of flowers and foliated scroll-work. It is surmounted by a pierced corona supported by six voluted scroll brackets and terminated with a ring above which small scroll brackets support a spike finial. Of interest is the pair of steeple cups of 1612, lacking their covers, at Duirinish-Bracadale, Isle of Skye (List Nos. 75, 6). Their bowls are embossed with the lily of the valley motif and a calyx of broad water-leaves. The brackets on the central knop of the stem are badly broken, and there is only one disk and collar. They bear the arms of the Macleods of Skye. Thomas Burns tells us (*Old Scottish Communion Plate*, p. 418) that when Macleod visited James VI about 1613 the King, speaking in Latin as the Highland chief knew no English and James no Gaelic, explained his views regarding uniformity of Church worship. Taking the hint, Macleod purchased these two cups which were carried about in Skye from parish to parish in an old wooden box. We now come to four cups at the Kremlin, three of which are by TC with three pellets above and one below. As noted when we were dealing with the plate at Christ's Hospital (*Apollo*, Aug., 1960, p. 33 and Fig. VII) this goldsmith made many wine cups between 1600 and 1620 as well as ten steeple cups. The first of these Kremlin cups (Jones, p. 32, Pl. XVI, No. 1, Goldberg, Fig. 26, No. 1135, pp. 480, 2), which lacks its cover, is embossed with two conventional five-petalled roses and large daisies arranged alternately in circular strap-work frames, from which the strap-work continues both vertically and horizontally. The intervening field in the upper part of the bowl is occupied by lilies of the valley and their spear-like leaves on a tooled ground. In one case an empty shield replaces a flower grouping. The bottom of the bowl is embossed with acanthus foliage. The vase-shaped stem is of the usual type with three scrolled griffin brackets, and two matching pairs of rayed disks and ovolo-sided collars. The high trumpet-shaped foot is chased with inverted acanthus leaves and foliated scrolls on a granular ground. Both base and base-plate are stamped with ovolo ornamentation. On the edge is an inscription similar to that which we have already noted on the 1606 Kremlin cup by M with a bar across (*Apollo*, June, 1960, p. 178):

"The cup of the boyer Theodor Ivanovitch Cheremeteff", but here it is over stamped with the initials K. Ya. Ch. which are explained below.

Height: 13½ in. Diam.: 5½ in. Date: 1612-13.

THE STEEPLE-CUP

Maker's mark: TC with three pellets above and one below. List No. 71.

The overstamped initials, which in English correspond to K. Ya. Ch., stand for Knyaz (Duke), Yakov (James), Cherkassky. He was the nephew of Cheremeteff and mentioned as an heir in his Will. As a reward for the part he played in helping Michael Romanov to the throne, Cheremeteff received two silver-gilt cups and covers from the Czar, and the present one appears to have been left to his nephew. Cherkassky held an important position at the Moscow Court and probably gave it to the Czar Alexis Michaelovitch with whom he was on most friendly terms.

The second cup (Jones, p. 42, Pl. XXI, No. 1, Goldberg, Fig. 27, No. 1130, Text p. 480) is also of 1612-13 and has no cover. It is the work of the prolific FT (Fred Terry) in monogram. As can be seen from the illustration [Fig. VII] it is a good example of the lily of the valley motif. The clusters spring from a lower design of elongated lobes and strap-work, those from the lobes having lateral leaves of folded acanthus reaching the plain lip of the bowl, while those from the strap-work have trefoils both in the strap-work itself and above, extending only a short distance towards the lip. Thus a counterchanged or zig-zag design is formed—the whole being on a tooled ground. The calyx is formed by acanthus leaves and the melon-like object to which we have so often referred. The vase-shaped stem is of the usual type, while the foot is ornamented with designs from both bowl and calyx. The base is enriched with ovolo edgings and a decorated recessed section. The chief interest of the cup lies in the two inscriptions engraved on the bottom. These are discussed below.

Height: 17 $\frac{3}{8}$ in. Diameter: 6 $\frac{3}{10}$ in. Date: 1612-13. Maker's mark: FT in monogram. List No. 72.

NOTE ON THE INSCRIPTIONS

On the bottom of the cup are two inscriptions which give us its history. The first reads "Deposited after (the death of) the *écuyer tranchant*, the Duke Vassily Yansheevitch Soulieshev", and the second "In homage to the Emperor from the Archimandrite and brethren of the Sergiyer Trinity Monastery 154 (1646) 29 September". The Duke (Knyaz) Vassily (Basil) Yansheevitch Soulieshev was Master of the Pantry and Trencher-Knight (or *écuyer tranchant*) to Czar Michael (1613-1645). He was the son of an important Crimean Tartar and a younger brother of the Duke Uriy Yousheevitch, and held positions of trust at the courts of both Michael and Alexis (1645-1676). At his death the cup was deposited in the treasury of the famous Troitsa or Troitsko-Sergiyevskaya Lavra, the Trinity Monastery of St. Sergius, situated some forty miles N.N.E. of Moscow. It was founded by the Abbot Sergius in 1340 and includes thirteen churches and many other buildings. The Treasury has long been famous for its enormous wealth and priceless treasures of gold and precious stones. On the succession of Alexis the cup was presented to him by the monastery as the inscription records.

The third cup (Jones, p. 38, Pl. XIX, No. 1, Goldberg, Fig. 17, No. 1122, Text, p. 482) has also lost its cover. It is so similar to the previous one as to require no separate description. The only marked difference—quite unique in steeple cups of this type and date—is that apart from the acanthus leaves and melon-like object which form the calyx there are also ungilt acanthus leaves standing free from the bowl in the manner already noticed on the gourd-shaped cups discussed in Part II. One of these leaves is now missing. On one side of the bowl a plain shield is substituted for one of the lily sprays.



Fig. VIII. Baluster-stemmed steeple-cup from Creting St. Mary, Suffolk. Cup: 1613 by MB conjoined with small object below. Cover: 1616 by IE with pellets below.



Fig. VII. The Cheremeteff-Cherkassky cup of 1612-13 at the Kremlin.

Height: 20 $\frac{1}{4}$ in. Diameter: 7 $\frac{1}{2}$ in. Date: 1613-14. Maker's mark: TC with three pellets above and one below. List No. 77.

The last of the Kremlin cups (Jones, p. 40, Pl. XX, No. 1, Goldberg, Fig. 22, No. 1121, Text, pp. 482, 3) is of a very rare and interesting type. Both bowl and cover are embossed with animal scenes most vividly portrayed. Those on the bowl are three in number each being separated by various types of trees including an oak and a fruit tree in full bearing. The first scene is of two dogs attacking a boar, the second of a griffin and dragon with a frog on its back, while the last is of a panther or leopard attacking a lion. Above each scene in the spaces between the trees are sun or storm rays piercing the skies. A plain band surrounds the rim. Separating the scenes from the calyx is a broad double guilloche band between plain narrow bands, the calyx consists of acanthus leaves and the melon-like object. The cover, of which the steeple has been lost with only the bases of the brackets remaining, is embossed with a scene of two hounds chasing a boar. We shall meet two more animal cups later on, one (List No. 88) of 1614, also at the Kremlin, and the other (List No. 85) formerly at Braunstone, Leicester. The rest of the cup follows the usual design.

Height: 23 in. Diameter: 7 $\frac{3}{10}$ in. Date: 1613-14. Maker's mark: TC with three pellets above and one below. List No. 78.

With but few exceptions, to be mentioned later, the majority of cups made in 1613 were embossed with some

APOLLO

Fig. IX. Cup of 1613-14
by CB in monogram.
From the Wallace Collection.

form of the lily of the valley motif which was to reign supreme until its place was usurped about 1615 by the "Standard" motif which was to continue until the last recorded steeple cup appeared in 1646. Among such 1613 cups are the Junior Warden's cup of the Worshipful Company of Carpenters, known as the Edmones Cup (usually less correctly written Edmond's or Edmonds) by RS with a pellet above and below (List No. 79); that at Creting St. Mary, Suffolk by MB conjoined—a baluster-stemmed type [Fig. VIII] (List No. 82); the Holme Cultram cup by TC with three pellets above and one below (List No. 83); the Wellend, Worcester and Horsington, Somerset cups by F.T. in monogram (List Nos. 86 and 92); the John Foster the Younger cup of the Armourers & Brasiers (List No. 87) and the cup at the Wallace collection (List No. 80) which, owing to its

connection with Old Serjeant's Inn, calls for more detailed consideration. It is a fine example of the lily of the valley motif with alternating gourds on conventionally straightened stems with trefoil and scrolled leaves—all on a matted ground. The calyx is formerly treated with elongated lobes and acanthus leaves arranged approximately in a fleur-de-lis design. The cover is embossed in a similar manner. The three-sided open steeple has lost its finial, and certain repairs will be noticed on the bowl if inspected closely. Otherwise the cup is in good condition with the full complement of brackets, disks, collars, etc. The upper part of the foot has large inverted acanthus leaves on a matted ground displaying a central scale-like surface. The lower part repeats the main features noticed on the bowl. Maker's mark: CB in monogram, as in List Nos. 24, 28, 31, 57, and 74. Height: 23½ in. Diameter at lip: 6⅞ in., and at base 5½ in. One of the gourds on the bowl is replaced by a shield bearing a stork on a dotted ground, signifying *or*, and herein lies the chief interest of the cup. The 1913 *Catalogue of the Wallace*

Collection merely describes it as "Formerly preserved at Serjeants' Inn", which actually is not quite accurate, as we shall shortly see. The stork (heron or crane) proper is the crest of the inn of court of the judges and serjeants-at-law established in Chancery Lane during the XVth century and subsequently known as Old Serjeant's Inn [Fig. IX]. The name serjeants-at-law was given to the highest rank of barristers at the English and Irish bars. The date of their institution is lost in obscurity, but goes back to a very remote period. The coif, a cap of white lawn or silk, on which a small skull-cap was worn, was the distinguishing mark of their profession (A. Pulling, *The Order of the Coif*, 1884). The serjeants had their own inn of court which seems to have been first established at Scroope's (or Scrope's, so-called after the Scropes of Bolton) Inn, Holborn, opposite St. Andrew's Church. At the end of the XIVth century it appears that some of the judges and serjeants obtained the sub-lease of a house in Chancery Lane from one Dom Johann Sharle, which became known as Faryngdon's Inn. In 1416 it was let directly to its occupiers and the name was at once altered to Serjeant's Inn. Not all members of the Order used this as their Inn, for in 1443 others leased a hostel in Fleet Street which became also known as Serjeants' Inn. Thus, in order to distinguish them, the earlier hostel in Chancery Lane was henceforth called Old Serjeants Inn. The Fleet Street hostel was entirely destroyed in the Great Fire of 1666 (W. G. Bell, *Great Fire of London*, 1920, p. 155) but was rebuilt immediately. In 1758 it was surrendered to the freeholders—the Dean and Chapter of York. Whereupon, the members joined the earlier Inn in Chancery Lane. Old Serjeants' Inn contained a fine hall and dining-room dating from the time of Charles II, and it was doubtless here that the plate of both sections of the Order, now united under a single Inn, was proudly displayed. Each had its own arms, the crest of the late Fleet Street branch being *gules* two garbes in saltire *or*, banded *azure*, while that of Old Serjeants' Inn was *or*, a stork proper, as we have already seen. Now as it is the stork crest which alone appears on the steeple cup in the Wallace Collection there is no doubt as to its true provenance. Old Serjeants' Inn was largely rebuilt by Sir Robert Smirke in 1837, but the Hall was left practically untouched. The Society was dissolved in 1876 and the surviving serjeants sold their property and its contents for £57,100, dividing the proceeds among themselves. The purchaser was Serjeant William Cox (1809-1879), author of some 29 works and proprietor of many papers, some of which, such as the *Queen*, the *Field* and *Exchange and Mart*, are still flourishing (see further DNB). Cox removed the stained-glass windows, the furniture, the large crested dinner service and all the plate to his house at Mill Hill. The portraits of the judges were presented to the National Portrait Gallery. After his death in 1879 certain pieces of plate, including the steeple cup, were sold to Messrs. Durlacher. Their ledgers show a reference to an "Elizabethan (!) silver-gilt cup" sold to Sir Richard Wallace on March 20th, 1879. The authorities at the Wallace consider it most probable that this entry refers to the only steeple cup in the collection—that entered in the *Catalogue* as No. XII, 195. As to who was the original donor of the cup to Old Serjeants' Inn nothing, as yet, has been discovered. The Inn was finally demolished in 1910. For further details see E. W. Brabrook "Serjeants and their Inns", *Trans. Ldn. Middlesex. Arch. Soc.*, Vol. V, 1881, pp. 234-254; H. B. Wheatley and P. Cunningham, *London Past and Present*; Vol. III, 1891, p. 231 and W. G. Bell, *Fleet Street in Seven Centuries*, 1912, pp. 77, 267 and 519.

ARMORIAL BOOKBINDINGS FROM THE CLEMENTS COLLECTION

By JOHN P. HARTHAN

IN THE LIBRARY OF THE VICTORIA AND ALBERT MUSEUM

THE Clements Collection of British Armorial Bookbindings was acquired by the Victoria and Albert Museum in 1940 under the will of Henry J. B. Clements of Lough Rhyne, county Leitrim, Ireland. It is probably the most comprehensive collection of its kind in existence giving a survey of the history of book collecting in the United Kingdom during the last four hundred years. Clements estimated the number of British armorial bookstamps to be not far short of twelve hundred. Though this may be a conservative estimate his collection of over nine hundred separate stamps, mainly of coats of arms and crests, but including also initial letters, cyphers, names and mottoes, not only illustrates the successive styles of heraldic design but makes it possible for at least three out of four of British armorial bookbindings to be accurately identified.

Impressing heraldic marks of ownership on the outer covers of books was a development of the medieval custom of introducing coats of arms into the decoration of illuminated manuscripts. In the Ormesby and Gorleston Psalters, two of the finest products of the East Anglian School of illumination of the early 14th century, shields of arms appear as decorative adjuncts to borders and as a filling for the spaces left blank when lines of text end short of the margins. A shift in emphasis from the decorative to the personal, already apparent in the Luttrell Psalter (c. 1340), may later be seen in the Books of Hours which survive in great numbers from the XVth century. In many examples it is common to find the coats of arms of the owners inserted at the beginning of the more important prayers. Such a practice was in line with the change in the function of heraldry itself. As its military value as a means of identifying individuals in battle and tournament decreased the coat of arms assumed new significance as an ownership mark applied to personal possessions.

At the end of the XVth and beginning of the XVIth centuries several factors led to the transfer of these shields to a more prominent position on the outside of the book. The perfection of the technique for gilding on leather, and the increased use of leather itself as a material for binding, greatly extended the scope of external book decoration. Armorial stamps cut in metal and impressed through gold leaf on the leather were a particularly showy form of embellishment. At the same time the formation of personal libraries by private individuals was encouraged by the increased and cheaper book production which followed the invention of printing. For these collectors the practice of stamping their books with their arms, crest, badge or motto was a means of indicating ownership and an opportunity for display. Such a parade of personal possessions, hitherto only possible for royalty or ecclesiastics, reflects both the emphasis on the individual and the respect for learning which are characteristic of the Renaissance period generally.

The application of heraldry to bookbinding involves the problem of reconciling the heraldic with the decorative element in design. Though the flat surface of a book cover provides an appropriate field for the display of arms, the size of the stamp often shows small regard for the proportions of the book or the other elements in the general decorative lay-out. The most successful armorial bindings are probably those in which the shield replaces the centre medal-

lion or other ornament but retains its balanced relationship with the decorative border and corner-pieces. The quality of the cutting of the metal stamp must also be considered.

In heraldic bookstamps, as in coins and seals but unlike stained glass windows or illuminated manuscripts, there is seldom any attempt to reproduce the heraldic colours of the original shield or banner. Emulation of metals and tinctures is usually dispensed with except in the case of armorial shields painted on vellum or, less often, leather covers; the furs, ermine and vair, are partial exceptions since the shape of the tufts and skins can be represented in engraved outline. An early example of a painted armorial on leather is the small stamp of four quarterings used by the collector Thomas Wotton (1521-1587). This is impressed in silver with black paint for the charges; only two tinctures, argent and sable, were required for this shield, but in the larger coat of nine separate quarterings used by Wotton in the latter part of his life, the heraldic colours were too complex to reproduce and this well-cut stamp, enclosed by a circular wreath, is always found impressed in gold (Fig. I). Occasionally appropriately coloured leather is used heraldically with gold tooling. The stamp of Henry Hare (1636-1708), 2nd Baron Coleraine, a well-known antiquary of his day who wrote a history of Tottenham, Middlesex, is a particularly successful example. His arms were Gules, two bars and a chief indented or, a relatively simple coat of two colours only, red and gold, which has been ingeniously reproduced by using a small red leather onlay over the brown calf of the binding to give the correct colouring of the field (Fig. II).

But on many early armorial bindings the absence of heraldic colour makes it difficult to identify the arms especially if the coat be a simple one with few charges. The method of indicating tinctures by engraved lines, dots and cross hatchings which was introduced around 1600, and systematised by the Italian Jesuit writer Petra Sancta in the sixteen thirties, did not become common in armorial bookstamps until the first quarter of the XVIIIth century. Engraved lines are sometimes found as shading on XVIIth and even XVIth century bookstamps but their introduction is quite arbitrary and the direction of the lines no guide to heraldic colour. Before 1700 the most useful clues in identifying coats of arms are the various heraldic accessories such

Fig. I. On the left below, the stamp of Thomas Wotton (1521-87). *Nowell (A.). The reprocuse of M. Dorman . . . of certain articles of religion. London, 1566.*

Fig. II. On the right below, the stamp of Henry Hare (1636-1708), 2nd Baron Coleraine. A small square of red leather, attached to the book cover, provides the correct heraldic tincture of gules for the field on which are stamped two bars and a chief indented in gold. *Seldon (J.). Titles of Honor. 2nd. ed. London, 1631.*





Fig. III. Stamp of William Stewart (1479-1545), Bishop (1532) of Aberdeen. *Cicero, Orationes*. Basel, 1534.

as supporters, coronets and crests, and the initial letters which are sometimes found flanking the shield. These may be those of the first possessor of the arms or, more frequently, another member of his family, or (to show that the book has been honestly acquired) of an altogether different and later owner. It is rare to find a coat of arms in conjunction with a name. In this respect armorial bookstamps differ from their poor relation, the bookplate or *ex-libris* which, being moveable, is a less permanent mark of ownership. The grand seigneur would no more have thought of adding his name to his armorial bookstamp than he would to the heraldic porch of his house.

Identification of bookstamps belonging to aristocratic patrons, bibliophiles, scholars, and institutions, links the study of bookbinding with genealogical and heraldic research. It was in these fields that Mr. Clements specialised. He established the precise ownership of many stamps which had hitherto been attributed to wrong members of the family owning the arms, and tracked down the first possessors of other, unidentified stamps. Some of the more interesting of these stamps have been chosen for reproduction in these articles. They are limited to the XVIth and XVIIth centuries in which period the heraldry is usually more accurate than it was during the century following the abandonment of the heralds' Visitations after 1686.

The earliest known British armorial stamp is an impression of a small circular seal bearing the lion rampant arms and name of John Percy found on the contemporary binding of a XIIIth century manuscript now in the Bibliothèque de l'Arsenal, Paris; it is thought that this binding may have been ordered by a member of the Percy family while a student at Paris University. It is, however, an isolated example. The stamping of coats of arms on bookbindings



Fig. IV. On the left the first stamp, in 'blind', of Henry Sinclair (1508-65), dated 1550, the year he became Dean of Glasgow. *Rovillius (G.). Prima pars promptuarii iconum insigniorum a seculo hominum*. Lyons, 1553.

Fig. V. On the right the second stamp of Henry Sinclair, dated 1561, the year after he became Bishop of Ross; ensigned with a bishop's mitre. In contrast to Sinclair's first stamp this armorial is impressed in gold. The shield was originally painted silver to give the correct heraldic tincture of argent for the field on which is stamped a cross engrailed in gold (for sable). *Livy. Historia Romanae*. Paris, 1552.

does not really begin, as we have seen, until the XVIth century when the practice appears to have been introduced in England by the Tudor sovereigns, somewhat later than in France where royal armorial stamps are found from the reign of Louis XII (1498-1515). It is in Scotland that the first group of non-royal armorial stamps are found, mostly belonging to Catholic ecclesiastics who in the troubled period of the Reformation around the middle of the century still maintained contact with France. These Scottish armorial stamps were almost certainly cut in Paris. The earliest is that of William Stewart (born 1479), Bishop of Aberdeen from 1532 until his death in 1545 (Fig. III), who built and stocked with books the library of King's College, Aberdeen. The Victoria and Albert Museum example of this rare stamp is on an edition of Cicero's *Orationes* published at Basel in 1534. Stewart travelled to France and England on an embassy in this year and may have brought the book back to Scotland with him. His arms were a fess chequy surmounted by a bend engrailed. The shield is ensigned by a bishop's mitre, with the initials 'WS' at the sides and the motto 'Exultabo in Iesu meo' on a surrounding scroll. Historically the binding is interesting for its combination of blind tooling for the roll-border and fillets, with the fashionable new technique of gilding used for the armorial and four fleurs-de-lys.¹

The stamp of Henry Sinclair (1508-1565), Dean of Glasgow (1550) and Bishop of Ross (1560), characterised unkindly by Knox as 'ane perfect hypocrite and ane conjured enemy to Jesus Christ', exists in two versions: one in 'blind' (i.e. without gilding) dated 1550 (Fig. IV), the other in gold dated 1561 (Fig. V). Both shields bear a cross engrailed with a motto in Greek on a ribbon beneath, but in the later shield traces of silver paint over which the cross is stamped in gold, show that an attempt has been made to reproduce the argent field of Sinclair's arms; the shield is further differentiated from that of 1550 by being ensigned with a bishop's mitre. In

¹ The fashion for acquiring armorial bindings in Paris was common to Scottish laymen as well as clerics. The gilt arms and initials of Richard Hoppa, a member of an Edinburgh family, are found on the contemporary binding of a copy of Cicero's *Orationes*, published at Basel in 1539, and now in the collection of Major J. R. Abbey. The armorial is not a stamp but is made up of small tools combined to form a shield bearing two rosettes in chief, a crescent in base, and the initials 'R.H.' irregularly placed in fess. (Reproduced in A. R. A. Hobson. *French and Italian Collectors and their bindings illustrated from examples in the Library of J. R. Abbey*, pl. 8.)



Fig. VI. The stamp of James Beaton (c. 1523-1603), Archbishop (1552) of Glasgow. *Pontificale Romanum. Venice, 1582.*

an oval frame around the earlier shield is the inscription, in capital letters: 'Henricus Sinclair Decanus Glasgvensis 1550', and on the second stamp 'Henricus Sinclair Eps Rossensis 1561'. Sinclair was in France between the years 1552-54 to which period the first stamp may be assigned. The book on which it appears is the *Promptuarium Icones Hominum*, an anthology of portrait medallions published by the Lyons printer G. Rovillius in 1553. Sinclair's second stamp, bearing the episcopal mitre, is on a Livy published in Paris in 1552.

Archbishop James Beaton's stamp, oval like that of Henry Sinclair, is also dated. Two versions exist, one with the date 1552, the year of his consecration as Archbishop of Glasgow, the second with 1576 (Fig. VI), a date which has not been satisfactorily explained. Beaton retired to France in 1569, where he acted as Scottish ambassador at the French court until his death in 1603. In his funeral oration he was described as 'unique Phoenix de la nation écossaise en qualité de prélat'. Above his quartered arms is an episcopal cross and below a salmon on its back with a ring in its mouth. This emblem of the city of Glasgow refers to the legend of Queen Cadzow whose lost signet ring was restored to her jealous husband in the mouth of a fish which St. Kentigern, popularly known as St. Mungo, first bishop of Glasgow, ordered to be caught in the river Clyde.

The undated stamp of Archibald Crawford, Canon of Glasgow, occurs on an edition of Ptolemy's *Geographica* published circa 1552 (Fig. VII). The arrangement of the Greek motto and Latin inscription is similar to that on the Sinclair and Beaton stamps while the use of the initials 'AC', which occur on either side of the shield and in the corners of the binding, follows the pattern set by William Stewart. The fifth of these Scottish ecclesiastics with bookish tastes represented in the Clements Collection is Robert Reid (d. 1558) who became Abbot of Kinloss in 1528 and Bishop of Orkney in 1541. His oval stamp (Fig. VIII) consists of a shield bearing a stag's head couped ensigned with a bishop's mitre, with the motto 'Moderate' on a scroll beneath and surrounded by an oval frame with the inscription: 'Robertus Reid Epus Orchaden et Abbas a Kynlos 1558'. In this year Reid went to France on business connected with the marriage



Fig. VII. Above left, the stamp of Archibald Crawford, Canon (in 1549) of Glasgow. A fess ermine, in base a fleur-de-lys. *Ptolemy. Geographia. Basel, 1552.*

Fig. VIII. Above right, the stamp of Robert Reid (d. 1588), Bishop of Orkney. *Munster (S.). Compositio horologiorum. Basel, 1531.*

of Mary, Queen of Scots, with the Dauphin; he died in Dieppe on his way home. In 1538 he built a fire-proof library at Kinloss; he was also greatly interested in gardening introducing from France a gardener skilled in the grafting of fruit trees.

Among Scottish lay collectors the bindings of James Stewart, Earl of Moray, half-brother of Mary, Queen of Scots, are very much in the French manner characterised by fine engraving of the stamps. The one here illustrated (Fig.



Fig. IX. The stamp of James Stewart (1531-70), the Regent Moray. *Homer. Opera. Basel, 1541.*

IX) shows the Scottish lion within a laurel wreath, surrounded by the initials 'IS' (James Stewart) and the motto 'In Spe Contra Spem'. It is worth noting that the fleurs-de-lys appear on a single instead of a double tressure, so the shield is not heraldically quite correct. Another Scottish lay stamp of rather later date is that of the magistrate Thomas Nicolson, Professor of Civil Law at Aberdeen. This is of considerable interest in that Nicolson used the earliest known dated Scottish bookplate. It is a simple, non-armorial



Fig. X. The stamp of Robert Dudley (1532-88), Earl of Leicester. *Book of Common Prayer*. London, c. 1580.



Fig. XI. The stamp of Robert Sidney (1563-1626), Earl of Leicester. *Pistorius (J.). Illustrium veterum scriptorum*. Frankfurt, 1583.



Fig. XII. The stamp of Gilbert Talbot (1552-1616), Earl of Shrewsbury. *Yonge (N.). Musica transalpina*. London, 1588.

design consisting of his name, the date 1610 (the year in which he was appointed commissary of Aberdeen) and a border of printers' ornaments. An example of this bookplate is attached to the title-page of the volume in the Clements Collection which also bears Nicolson's armorial stamp, somewhat rubbed, of a lion's head erased between three hawks' heads, on the covers. This is surrounded by the initials 'MTN' (presumably for Magistrate Thomas Nicolson), the legend 'Com. Abd., (for Commissarius Aberdonensis) and the Latin motto 'Pacem Jehovah Negat Impiis'. Nicolson's armorial stamp, unlike those of the XVIth century, was probably engraved in Scotland.

The bindings of English collectors of the Tudor and early Stuart period make a splendid series. There are examples of both stamps, with four and nine quarterings respectively, used on the books already mentioned of Thomas Wotton (1521-1587), the English Grolier, and one book each from the libraries of William Cecil, Lord Burghley, and Mathew Parker, Archbishop of Canterbury. Though Church, State and Learning are thus represented it is the courtiers who, following the example set by Queen Elizabeth I, display their arms with the greatest panache. Robert Dudley (1532-1588), Earl of Leicester, the favourite of Elizabeth I, used two stamps, one with the chained bear and ragged staff of the Warwick crest (the Warwick earldom was one of his father's titles), the other showing his full heraldic achievement (Fig. X). The shield of sixteen quarterings is borne within the Garter and the collar of the Order of St. Michael of France, conferred on Dudley by Charles IX in 1566. Above is an earl's five-pointed coronet surmounted by a peer's helmet and the Warwick crest. The supporters are a crowned lion and a chained and collared leopard. Close inspection reveals that the shield and supporters are distinguished by a crescent, the cadency mark of a second son. Robert Dudley was the fifth son of the Duke of Northumberland who suffered execution on Tower Hill in 1553 for conspiring to put Lady Jane Gray on the throne; he became *de facto* second son in 1557 after the early deaths of three of his elder brothers.

The Leicester earldom, bestowed on Robert Dudley by Elizabeth I in 1564, lapsed on his death without legitimate

male heirs in 1588. It was revived in 1618 in favour of his nephew Robert Sidney (1563-1626), brother of Sir Philip Sidney, both sons of Dudley's sister Mary. The ceremony was performed in the bishop's palace at Salisbury by James I whose royal progress thither is said to have cost the recipient £10,000. Robert Sidney's bookstamp, which dates from before the creation of his peerage, is one of the finest armorials of the period (Fig. XI). It shows his sixteen quarterings, with the pheon, or arrow-head, of the Sidney family prominent in the first quarter and the arms of his heiress-wife, Barbara Gamage, whom he married in 1584, on a small escutcheon of pretence.

Even more magnificent is the stamp of Gilbert Talbot (1552-1616), 7th Earl of Shrewsbury (Fig. XII). The late G. D. Hobson, who did much to further bookbinding studies, describes it as 'the finest English armorial of this or any other period'.² The Earl, it is interesting to note, was patron of the genealogist, Augustine Vincent, of the College of Heralds, whose bookstamp will be illustrated in a future article. Talbot's stamp, like that of Dudley, shows a full heraldic achievement with shield of twenty-one quarterings, motto, helmet and crest. It dates from 1588 or a little earlier, before Talbot succeeded his father as Earl of Shrewsbury in 1590. Hence the label of three points on the shield and supporters to distinguish the arms of an eldest son from those of his father during the latter's life-time. In addition to its distinction as an example of heraldic design the Talbot stamp is of considerable technical interest. It is an exact copy of the woodcut which appears on the verso of the title-page inside the book, the tenor part only of Yonge's *Musica Transalpina* (1588), a book of madrigals dedicated to Lord Talbot. It is probable that the same block was used both for the cut and for the armorial stamp on the covers. Such a technique, in which a wood block is used cold or only very moderately heated (it would burn otherwise) to seal the egg glaire which holds the gold leaf in position in the design, is uncommon but not unique. It was used more than half a century earlier on one of the earliest English gilt bindings, a manuscript copy of Whittinton's *Epigrams* (now in the

² *Times Literary Supplement*, 14th September, 1940, to which acknowledgment is made.



Fig. XIII. The stamp of Elizabeth Grey (d. 1651), Countess of Kent. *Ovid. Metamorphoses. Venice, 1584.*

Bodleian Library, Oxford) made for presentation to Cardinal Wolsey about 1519.

In addition to supporting the Shrewsbury arms, the talbot, or old English hunting dog, was also used by the seventh Earl as a badge in punning allusion to his family name. This talbot passant badge is found on a number of bindings connected with the Talbot family; on one of them, in a private collection, it appears engraved on a metal centrepiece. The badge should not be confused with the lion passant crest of the full achievement which stands on a cap of maintenance (Fig. XII). Fig. XIII shows a vellum binding with the talbot badge and initials 'EG'. These are probably those of Gilbert Talbot's second daughter and co-heiress Elizabeth who married, in 1601, Henry Gray, 18th Earl of Kent. After his death in 1639 his widow is said to have married the famous



Fig. XIV. The stamp of Lucy Russell (d. 1627), Countess of Bedford. *Bristow (R.). A briefe treatise . . . to finde out the truth in this doubtfull and dangerous time of heresie. Antwerp, 1599.*

lawyer and writer John Selden, steward of her household.

Apart from royalty, ladies' armorial bindings of the Elizabethan period are very rare. The most remarkable is that of Lucy Russell (d. 1627), Countess of Bedford (Fig. XIV). This is another vellum binding with the white goat passant crest (here stamped in silver) of her husband Edward Russell (1572-1627), 3rd Earl of Bedford, in the centre and a fret in the four corners taken from the arms of her father, Lord Harington, presumably to denote her ownership of the book. This is not correct heraldic practice, but such independence is in character of the brilliant lady who captivated many of the wits and scholars of her age and who is thought to have been the model for the phoenix in Shakespeare's poem 'The Phoenix and the Turtle'.

(To be continued)

DOCUMENTARY LIVERPOOL SALTGLAZE

By DR. KNOWLES BONEY

IT is now generally accepted that Liverpool was the centre of a saltglaze manufacture during the eighteenth century, yet the documentary support such as can be provided by inscribed and dated pieces is still practically non-existent. It is true that in the porcelain 'Plumper' mug made by Richard Chaffers to commemorate the return of Sir William Meredith to parliament in the 1761 election we have a very good substitute, for it confirmed unmistakably the Liverpool origin of its saltglaze counterpart which was destroyed in 1941. That much seems to be admitted, but we lost that saltglaze document and only its photograph remains (*Liv. Bulletin Arts Comm., Ap., 1954*). The recent discovery by Mr. Allman of an inscribed and dated piece of Liverpool saltglaze and its sequel, the identification of a closely related specimen in the County Museum and Art Gallery, Truro, is therefore a matter of considerable interest and importance.

Mr. Allman's specimen is a tea caddy $4\frac{1}{4}$ in. in height (Figs. I, II, III) bearing on one side the incised inscription 'Henry Muskit 1760 L' and on the other 'Elizabeth Cannon 1760 Liver'. Below, a carelessly drawn trellis completes the design while the ends display some rudimentary scrollwork surrounding a conventional flower. A point of considerable interest is that the blue colouring usually dusted into inscriptions of this type is here replaced by a dead black, making 'scratch-black' a more fitting description than 'scratch-blue' would otherwise be. While Muskit's name served to remind Mr. Allman of a similarly inscribed teapot in the Truro Museum which had recently been recorded by Mr. Geoffrey Wills (*APOLLO, Sept., 1958*), the word 'Liver' indicated the Liverpool origin of the piece and led to a rewarding search among the records of that city.

The Truro teapot, reproduced here by the courtesy of the museum authorities (Figs. IV, V) forms part of a large col-



Figs. I, II and III. Saltglaze tea caddy with incised inscription.

lection of pottery and porcelain which was bequeathed to the museum recently by the late Edgar Rees of Penzance. A typical example of 'scratch-blue' ware, it is inscribed on one side 'Henry Musket 1760' and on the other 'Mary Sampson 1760', in each case above a conventional floral design with scrollwork.

Search in the Liverpool Records Office yielded the following valuable scraps of information. An entry in the Town Books dated December 2nd, 1767, begins 'Ordered that the following persons be admitted as entered in the Committee Book, subject to the several proofs hereafter mentioned when required'. Among a list of names of persons admitted which follows we read 'Henry Musket, potter, on servitude paying 6/8d.' This sum of money was customarily payable by those who qualified for their freedom by serving an apprenticeship. The sons of freemen born in Liverpool were entitled to the privilege on payment of 3/4d. only, while 'foreigners' who might wish to carry on business in the town might have to pay fifteen to twenty guineas or more. The entry referred to in the Committee Book reads 'Thursday, 27th November, 1767. Henry Musket, potter, served John Okill & Comp. seven years by indenture, petitions to be free'.

Musket took the Freeman's Oath on December 3rd, 1767. A thorough search of the records—the baptismal and marriage registers and of the Liverpool directories, beginning with the first issue in 1766 and continuing during the next twenty years failed to yield any further mention of this potter's name. Yet it is probable that he remained to prac-

tice his art in Liverpool. It seems to have been among the misfortunes of this industry that the names of its craftsmen must too frequently remain unknown while 'big business' got the credit. The name of a journeyman would not often find its way into the directory.

The writer also failed to find any record of the name of Cannon during the period considered relevant to this enquiry, but the case of Mary Sampson gave more encouraging results. She was the daughter of William Sampson, chandler, of Chorley Street, Liverpool, and was born on November 21st, 1731 (St. Nicholas Ch. Reg.).

John Okill (or Okell) was the son of Peter Okill of Warrington and was born about 1687 (Stewart-Brown, 'Liverpool ships in the XVIIIth century'). He was not a potter but a timber merchant who became a shipowner-merchant, one of Liverpool's principal ship builders and, by the time he was fifty years of age, one of the town's leading citizens. A member of the Liverpool Company of merchants engaged in the African trade, he is said to have been the only one not to take part in slave traffic. He owned much property in the Park Lane district, gave the land for the building of St. Thomas' Church (Picton, 'Municip. Archives & Records', 1907, p. 169) and built his ships on the foreshore nearby (ibid., pp. 136, 37). At some date unknown he built the 'Flint Pot Works' situated in Flint Street at what must, at that time, have been Liverpool's extreme south-eastern boundary. The pottery carried on business under the name of Okill & Co. but it could have been little more than a side line for John Okill the merchant adventurer who, in 1758 we



Figs. IV and V. Saltglaze teapot with incised inscription.

find trading under the name of Okill & Rigg. This provides a good example of the traditional manner in which the pottery industry was carried on in Liverpool where, according to Gregson (Holt & Gregson MSS) every merchant had an interest in a pothouse. If John Okill obtained his freedom by purchase, as presumably he did, there does not seem to be any record of it. He died suddenly without issue in 1773 and his Will was proved at Chester on October 1st of that year. In it he mentions his potworks at Toxteth (which they would overlook) and bequeathed his Lee Hall property at Woolton to his nephew James Okill.

Two notices advertising the potworks for sale appeared in Williamson's Liverpool Advertiser following Okill's death. The first, dated 29th October, 1773, offered the assignment of a fourteen years lease of 'a valuable property on the south side of the town of Liverpool, together with the stock in trade and a large assortment of Cream Colour or Queen's earthenware manufactured at the said works which is now carried on in great perfection—Such persons as are desirous, etc., should apply to Mr. James Okill in Liverpool'. The other is dated 21st January, 1774, and announced that 'Messrs. Rigg & Peacock have taken and entered on the Flint Pot Works, upper end of Park Lane, lately belonging to Mr. Okill deceased, where they intend to carry on the business of making all kinds of Cream Coloured Earthenware, etc.'

Under the heading 'Pott Houses in Liverpool' the Holt & Gregson MSS. (vol. 22, fo. 21) give a brief note which states 'Last built—one in Flint Street for Flint ware by Okill & Co.'. No date is mentioned but Mayer (Hist. of the Art of Pottery in Liverp., p. 54) records that the Flint Mug Works were measured for Alderman Bird in 1759, indicating that they had been in existence some time at that date. From Gatty (Liv. Porc., p. 22) we learn that the pottery stood at the west corner of Flint Street and Parliament Street, extending about fifty yards down the latter and was called 'the Flint Mug Works'. He goes on to say that the works extended back into Greenland Street. They appear in the 1806 map of Liverpool.

That concludes what has come to light in this investiga-

tion. The 'Muskett' pieces may safely be left to tell their own story as examples of Liverpool saltglaze. Their testimony is unassailable, but before it can be assumed that Okill & Co. were the makers, certain discrepancies in the foregoing data call for explanation, after which the problems presented by the pieces themselves—which are sufficiently obvious—may be considered.

The discrepancies occur in the advertisements which are the only ones that happen to have been discovered. It will be seen that one gives Park Lane as the pottery's situation and both refer to creamware as its product. Now there is no difficulty in identifying John Okill, the builder and owner of the Flint Pot (or Mug) Works with John Okill, timber merchant and ship builder who died in 1773. Mr. Rigg, the nephew James Okill and the mention of the pottery in John Okill's Will provide the necessary links; and from this it must be clear that the mention of Park Lane as the situation of the pottery is a mistake, probably due to the fact that John Okill had an address in Park Lane as a timber merchant (Dir., 1766, 1767). The Park Lane pottery (Eccles & Co. and later James Pennington) was situated at the end of Park Lane and distant a quarter of a mile from Okill's. It was never 'taken over by James Okill, a creamware potter' as the writer once mistakenly supposed from this misleading advertisement (APOLLO, March, 1955, p. 80).

But whatever Okill & Co. were making in 1773 cannot be evidence in an issue concerned solely with what they were making at least thirteen years earlier when Muskett may have been apprenticed, or even earlier still when the pottery was built. Viewed in reverse, whatever kind of earthenware a pottery was engaged in making in the early 1750's, in many cases a change over to creamware would be likely to occur as this began to displace saltglaze before finally coming into common use. Yet it would be unjustifiable to assume from Gregson's quoted statement that a pottery 'built in Flint Street for Flint Ware' about that time *must*, ipso facto have been engaged in making some kind of stoneware, e.g., saltglaze. We have only to recall another often quoted passage from Gregson's MSS 'to the delftware succeeded the whole flint or Queen's ware' in order to see that, what-

ever his technical knowledge of these matters, he regarded flint ware and Queen's ware as synonymous terms which he would be likely to use indiscriminately. It is only necessary to add that the source of Gregson's information was probably the very advertisement quoted in order to make the value of his testimony on this question disappear completely.

Neglecting Gregson for the moment, it would still appear likely that the 'Flint Pot (or Mug) Works' was the name by which this pottery was originally known; that it took its name from the street, rather than the other way round and that this in turn was called after some flint works on the South shore owned by Okill (Dir. 1769). At the date in question, 'Flint ware' would be more likely to mean stoneware than anything else, although white stoneware or white ware were the terms more often used for what has only comparatively recently come to be known as saltglaze. But while it may be impossible to state the nature of this pottery's products with absolute certainty, it is of importance to note that it was built by one of Liverpool's most successful business men at a time when it must still have been considered a profitable enterprise to make earthenware in Liverpool; and that was before creamware, into the manufacture of which flint also enters, had become a marketable product.

But if it be admitted that the documentary support in favour of Okill & Co. as makers of saltglaze is less helpful than could be wished, a moment's reflection should convince that these Muskett pieces could not have been made by anybody else. To imagine otherwise would be not only extremely difficult but quite pointless. That must apply equally to both; and if this conclusion assists in explaining some of the problems which their inscriptions present it merits acceptance. For we have to explain why the date is the same on both although the lady's name is different; what is commemorated in such circumstances; and what is the meaning of the differences in spelling and quality of workmanship which are such noticeable features.

It is equally difficult to escape the thought that the answer to these questions is, in some way, bound up with 'the other woman in the case', the one we know nothing about. Whatever is commemorated, the existence of two such dissimilar tokens readily lends itself to a simple explanation. The teapot with its superior craftsmanship and finish represents recognition from management and factory staff, with the name of Mary Sampson included as that of Muskett's wife; and the caddy could be looked upon as something in the nature of an apprentices' joke involving another lady's name and perhaps not in the best of taste. It may have occurred to many of us that the illiterate spelling and general crudeness of expression so frequently found on examples of eighteenth century pottery are best explained as the work of apprentices. So it may be here, with 'Henrey Muskit' doing full justice to the phonetic illiteracy of early years. Whether, pursuing the subject one might suggest that the unusual use of black pigment for the inscription symbolises the death of a romance which may have involved the family of another apprentice, may be left an open question.

If something on these lines be accepted as a working hypothesis, the more difficult problem of the date and what it may commemorate may be approached and it is perhaps fortunate that this presents itself more as a curiosity than as a matter of great importance. It may be useful to recall (1), that while apprenticeship usually began at fourteen years, it could and not infrequently did begin later, but an upward age limit may have existed; and (2), that on completing servitude at the end of seven years, or possibly less, an application for freedom could be—and often was—deferred. Many a journeyman would not apply with the

necessary proof until going into business on his own account and others often waited until the need to get on the register made itself felt because of a forthcoming election. From (1) it follows that Muskett might have been as much as eighteen or twenty years of age when he was entered; and from (2) that this event could have antedated the year 1760 by some years.

The importance of this will become clear when it is remembered that Mary Sampson, as the 'putative' wife born in 1731, would be twenty nine years old in 1760 and therefore possibly some years older than Muskett. By taking advantage of the latitude just shown to be available in bridging the age gap between them, which could be as much as fifteen years, a reasonable interpretation of the date becomes possible. It is perhaps best explained by supposing that both apprenticeship and marriage took place in the year 1760, although there would be nothing to prevent either from taking precedence. That the principal event celebrated was the apprenticeship, as might be deduced from the entry in the Committee Book, seems unlikely. The pounce-pot inscribed 'Richard Chaffers 1769' (Mayer Coll.) which was given to Chaffers' son on being apprenticed to Thomas Gill when fourteen years of age is hardly comparable. Gill was a cooper and young Richard got his prize because his mother was still a partner in the family china-making business.

The outstanding importance of this discovery is, of course, the help which these specimens can bring to the task of identifying Liverpool saltglaze. We should expect the caddy to be of less value in this respect as it may not be quite typical for the reasons stated. Turning attention to the teapot, perhaps its most distinctive feature is the somewhat deeply grooved base, which must be quite unusual on Staffordshire wares. Nor will the linear grooving seen on the shoulder and to a less extent above the base escape notice, yet because no form of ornament could be easier to produce or more likely to be added in a haphazard way it may possess little or no attributional value. We should perhaps expect to find that every one of this teapot's component parts—spout, handle, cover-knob, etc.—will be found on pieces which may, quite correctly, have received Staffordshire recognition. The close copying of other potters' successful lines, so prevalent at the time, would alone be sufficient to account for this *were it not for the fact that, later on, when 'saltglaze' came to mean Staffordshire saltglaze, many pieces would acquire a Staffordshire label for no better reason than that none other was available.* Other features which might be singled out as having more particularly a Liverpool look are the spout and the deep neck rising abruptly from the shoulder. The latter can be seen on many Liverpool porcelain examples and it seems worth mentioning that many handles of the type seen on this teapot were found by the late Peter Entwistle among factory wasters when digging cellars for a brewery in 1916 at Trueman Street (Th. Shaw's pottery).

But if these various features, regarded separately, are equivocal, it is otherwise when the teapot is viewed as a whole. The picture which emerges is fairly distinctive of a class which will be seen to be closely related to those much discussed Liverpool tin-enamelled stoneware teapots, many of which show signs of prior saltglazing. Here is a link of considerable importance which would seem to indicate that Okill & Co. were not only makers of saltglaze but of delftware and consequently may have been responsible for some of the stoneware showing the characteristics of this interesting group.

FOOTNOTE

The close co-operation of Mr. Geoffrey Wills and the assistance received from Dr. Chandler and the staff of the Liverpool Records Office are gratefully acknowledged.



Nicolaus Bolgan, hailing from Nicöping, Sweden, but working at Strassbourg about 1730 produced this splendid posset cup of which we show cover and lugs. The example

set by F. Briot found many able followers working at the Alsatian capital, although the bucolic scenes and strapwork belong to the inventory of the Baroque designer.

DECORATED AND DECORATIVE PEWTER FROM THE RUHMANN COLLECTION

By ROBERT M. VETTER

APPARENTLY not only the collector falls victim to the magic of pewter material but its singular fascination inspired also artists and more ambitious artisans to transcend the limits prescribed by mere utility combined with unassuming handsomeness. From the collector's view-point therefore, pewter may be grouped into plain household and

tavern types, and decorated pewter, for which the German investigator and collector Demiani has introduced the term "Edelzinn" which really means decorated pewter for decorative purposes. The picturesque effect of scoured pewter against oak or walnut sideboards and panelling was keenly appreciated in the XVIth century and when during the renaissance period wood work was covered with elaborate non-constructive carving, other materials had to follow suit. Pewter was no exception. Ultimately the ornamentation was carried to such an extreme as to make the object in question fairly useless, unless the aesthetic enjoyment derived from the contemplation of beautiful objects is considered as indispensable as the purely material condition of existence. This necessity was clearly felt during the renaissance.

At that time the employment of pewter had already become universal so that only a sort of mass production could meet the general demand. Intensification of tin-mining and tin imports from overseas as well as the employment of permanent metal moulds made it possible that important production centres could develop in many British



Tankard 6 in. high made by a Graz pewterer of the early XVIth century, combining late Gothic elements with Renaissance features. The engraving is of singular beauty and the plastic details peculiar. It bears witness to the high level of the pewterer's skill and his ambitions. A rare and highly interesting precursor of the full-fledged Edelzinn. The bottom is provided with a screw for fixing a container for nutmeg.

Pilgrims' badge or token 1½ in. long, probably French about 1400. An early example of ornamental pewter. Cast by the *cire perdue* process.



APOLLO



Western Switzerland and the adjoining French provinces produced this type of flagon, nearly always bearing an engraved coat-of-arms. These vessels are provided with screw caps and attachments for ornamental chains accentuated by masquerons. These chains are reminiscent of the pilgrims' and soldiers' flask which was slung to the side or fixed to the girdle by a strap or chain. Similar bulging flasks of larger dimensions were also suspended from the underside of carriages and contained the coachman's wine ration. This flask or gourd is 12½ in. high and was made about 1700 by Urs Jans of Solothurn, Switzerland.



A flagon of unusually pleasing proportions 12 in. high and made about 1600 by pewterer G.H. at Hallein, Salzburg. The ornamentation is of singular beauty consisting of punched bands, encircling cover, lip and foot. The diagonally engraved bands (wriggle work) extend between zones of curiously staggered finely wriggled bands. Elegant proportions combined with simple decoration result in a work of exceptional grace.



Although Edelzinn has during the second half of the XVIIIth century, when this engraving was made by Georg Christof Kilian of Augsburg, lost its hold on the general public, we believe this etching of interest as it demonstrates the growth of the popularity of pewter and the variety of the objects made during the XVIIIth century. Close examination of the scene shows that we are confronted with a temporary booth on one of the annual fairs which were regularly held at German towns. Only at the fair it was allowed to sell pewter from outsiders, much to the grievance of the local craft but beneficial to the exchange of ideas and normalisation of types, shapes—and prices. The buyers on the engraving apparently belong to the well-to-do class and the great variety of wares coincides with the increase and differentiation of domestic culture and advancement of culinary taste during the XVIIIth century.



Hexagon flagon with screw top, 11 in. high, made by Michael Hemersam at Nuremberg about 1640. Nuremberg pewterers were frequently experimenting with new methods of decoration. Here a sort of sgraffito technique is employed. The ground appears to be gilded or bronzed by some unknown process, subsequently jappaned black and the ornament scratched in. The perfection of design and execution show a masterly hand. Whether applied by the pewterer himself or some sort of "Hausmaler" cannot be ascertained as comparison with objects showing the same manner of decoration are lacking.

and Continental towns. Last not least the system of training of journeymen and strict supervision by the guilds were important factors beyond the mere technical progress. The ease of reproduction based on employment of permanent metal moulds permitting a practically unlimited number of casts, fully justified the pains and cost spent on the fabrication of these most elaborate and beautifully finished dies. The truly artistic refinement and the meticulous finish of these dies and the castings made from them arouses our wonder and admiration.

Compared with the quantity of pewter which must have been cast from such moulds or dies during the XVIth, XVIIth and XVIIIth centuries, the number of objects available to the collector represents only a very small remainder from a general and fairly common commodity. Pewter as all other things followed—though somewhat reluctantly—the trend of fashion. It could always be re-cast in accordance with the ruling taste. Wars made fatal inroads into the pewter inventories of the citizens because tin is an important constituent of bronze from which cannon and—in our time—ships' propellers were and are made. Every lover of old pewter will have been impressed by an episode



A sturdy flask of Bernese origin, pewterer F.K., who worked during the XVIIth century. Base, lion's heads with rings and lion on cover are of brass. The formidable size (20 in. high), its generous girth and pronounced stability, the crossed ornamental chains and relief cast escutcheon are eminently characteristic of Swiss pewter.

described by Benvenuto Cellini (1500-1571) in his famous autobiography*), according to which at the crucial moment Benvenuto Cellini threw 200 pewter dishes and plates from his household into the bronze melting furnace in order to lower the melting point and increase the volume of the charge before draining it into the mould of his famous Perseus statue. It is not said whether this was just plain or decorated pewter. However, this vivid description of the event has, apart from its purely practical significance, reminded us frequently of the rôle which Benvenuto Cellini has played in the development of the exuberantly decorative high-renaissance style which he brought to France, where his works inspired many French artists, such as François Briot (1550-1615), who may be considered the most gifted master pewterer of the "Edelzinn" period. His influence on the contemporary craft was significant and its persistence remarkable.

His works and the ones ascribed to him are extensively described and illustrated in the pewter literature and numerous specimens are preserved in public collections and familiar to every serious collector so that we need not enter into descriptions. His manner of decoration was figurative high-relief, cast from permanent metal moulds, a style and method followed by a vast number of capable pewterers,

* In Johann Wolfgang v. Goethe's (1749-1832) famous translation, chapter VI.

notably in France and Germany (Nuremberg), while even the sober and conservative British pewterers yielded to the influence of the Continental fashion. The examples shown by Mr. Ronald F. Michaelis in his "Antique Pewter of the British Isles" illustrates that tendency very clearly.

Other means of decorating pewter than by high- or low-relief may be summed up as engraving (wriggled or burin work), punching, graining, etching (rare), repoussé, lacquering and gilding. If we add to the category of "Edelzinn" also pieces of distinctly elegant shape or embellished by the addition of ornamental chains, brass and enamel parts and other decorative details, we arrive at the collecting program of one of the most distinguished pewter connoisseurs, Dr. Karl Ruhmann of Vienna. From his early youth already a passionate and discriminating collector, he finally concentrated on "Edelzinn" as described above, excluding the more popular types of household pewter, unless they distinguish themselves by harmonious proportions and excellent workmanship. (In APOLLO four articles on "Decorated or Show Pewter" by Howard H. Cotterell and the writer of the present article appeared from November, 1933, onwards, in which some of Dr. Ruhmann's treasures were already shown.) Few of the existing collections contain "Edelzinn" of such variety and quality. Dr. Ruhmann is not only a passionate lover of pewter but his approach has moreover always been scientific and strictly selective. The great majority of the items can be traced to their origin and appropriate period. Collaboration with the late Prof. Erwin Hintze has made him familiar with the methods of identification. He purged his collection of the plainer household types and discarded a remarkable set of XVIIIth century Baroque and Rococo pewter as he wanted to

specialize on "Edelzinn" only.

During summer 1960 pewter collectors and experts could admire select items from his collection which were exhibited at the Ferdinandeum, Innsbruck, Tyrol, and commented by an excellent catalogue which will enter many a library as a source of valuable information. Restriction of available space allows description only of a very limited number of characteristic examples of the pewterer's art and the various methods of embellishment.

We refer the reader to the captions under the illustrations which contain the necessary details.

May this lovely collection be spared the fate of such famous ones as Figdor's, Manz', Kahlbau's, etc., which were either dispersed or wantonly destroyed. Pewter, the friendly metal, has always been an easy prey to the ubiquitous barbarism. Having observed the inherent trend of pewter collecting during the last 50 years, it became evident that the general preference for the plain household and tavern types, displayed against a homely background has somewhat decreased whereas the interest for decorated and purely decorative types of Continental origin and even for Baroque pewter, imitating silverware increased. Such types were formerly eschewed by many orthodox collectors as gaudy and foreign to the true spirit of pewter.

No doubt, numerous exhibitions and scientific, well illustrated publications have helped to bring about this obvious change of taste while, last not least, the growing scarcity of eligible specimens has contributed to a widening of the collector's scope and taught him to take a more liberal view, free from national prejudices.

All items illustrated are from the collection of Dr. Karl Ruhmann, Vienna.

SOME PORTRAITS OF JOHN RUSKIN

IN THE RUSKIN GALLERIES, BEMBRIDGE SCHOOL, ISLE OF WIGHT
AND BRANTWOOD, CONISTON

By JAMES S. DEARDEN,
Curator of the Collections

THE Ruskin Collections at Bembridge and Brantwood were made by the late John Howard Whitehouse, founder of Bembridge School and of the Birmingham Ruskin Society; founder and president of The Ruskin Society and Friends of Brantwood. Included in the collections are twelve portraits of John Ruskin, several of which are previously unrecorded.

The Catalogue of Portraits which is included in the 38th volume of the Library Edition of the Works of John Ruskin lists sixty-nine likenesses of that great Victorian, covering the period 1822-1902. Of this figure, three are posthumous portraits and twenty-three are photographs. There are at Bembridge and Brantwood a number of portraits not included in this catalogue and other "unrecorded" portraits are known to exist in other collections.

Ruskin was first painted in 1822, when he was 3½ years old, by James Northcote, R.A. Northcote first made a life-sized oil-painting and then later in the same year, painted Ruskin's head in his allegorical "The Thorn in the Foot". The first adult likeness of Ruskin appears to be the cameo cut in Rome in 1841, which is now at Brantwood.

This cameo is the first in this catalogue, which includes thereafter, at least one likeness of Ruskin in each decade of his life, until his death in 1900.

Ruskin was most particular about the way in which artists

portrayed him. For instance Ruskin posed himself for his 1886 portrait by Blake Wirgman—not in this collection—and pointed out the particular view the artist should take. When Wirgman had finished, Ruskin himself put the finishing touches to the hair and eyebrows, about which he was very particular.

The following unpublished personal impression of Ruskin's appearance by T. F. Plowman, who knew him at Oxford, either between 1869-79 or 1883-5, is of interest:

"... although he was not a man by any means of imposing presence or carriage, there was something about him which arrested attention when you met him in the street. You would probably want to look twice at him and would think he was someone of distinction. He walked with a slow measured step and looked though he was mentally pre-occupied and had little regard for what was passing around him. His face and bearing seemed to suggest the refined philosopher coupled with the artistic temperament. He was accustomed to walk with his hands behind his back underneath his academicals and with a slight forward bend of the body, so that he always struck me as being not unlike a dignified bird; the projection of the gown being suggestive of the tail. He dressed carefully, though not ostentatiously, and invariably wore a bright blue scarf with a pin in the centre.

CATALOGUE OF THE PORTRAITS OF JOHN RUSKIN

When lecturing, he walked up and down the platform very much like a caged lion, and, as he warmed up to his subject and dealt blows right and left at what he considered the weaknesses and foibles of the time, there was, of course, a force and determination in his countenance which might not be suspected by anyone who saw the calm placidity of his look and manner on ordinary occasions.

He impressed everyone with the feeling that he was a man with a great personality, quite out of the ordinary ruck of human nature; a man far removed from the usual type, with the gift of an originality which set aside all pre-conceived notions, and as one having no model to follow outside his own inner consciousness . . ."

The Ruskin Galleries at Bembridge and Brantwood at Coniston, where the twelve portraits discussed in this article are kept, are both open to the public. In addition to these portraits, many hundreds of drawings by Ruskin and associated artists may be examined. There is also a library of Ruskin's works available to the student, in each collection.



Fig. I. John Ruskin aet 21 by Constantin Roesler Franz; 1841 (January).

Cameo cut in pink and white shell. Reproduced: Works¹ XXV, plate xiiiia; Works Cat.²: 3; Brantwood Cat.: 721. Exhibited: Ruskin Centenary Exhibition 1919, No. 15. Purchased from Sharp Collection, 1960.

This is an important portrait of Ruskin for it is the first to shew him as a man—the first since Northcote's two portraits painted in 1822.

The portrait was made in Rome in 1841 where Ruskin was staying with his parents from 28 November until 5 January 1841. During this visit to Rome Ruskin met Joseph Severn, the friend of Keats. Ruskin records in his autobiography, *Praeterita* (II, ch. 2, §36) that when Severn first saw him, he commented to George Richmond, his companion at the time—"What a poetical countenance".

Later in the same book Ruskin tells us that one of the "living arts" of Rome at that time was the cutting of cameos in pink shell, and that "polite travellers" were expected to take home specimens of the art.

"We bought, according to custom, some coquillage of Gods and Graces; but the cameo cutters were also skilled in mortal portraiture, and papa and mamma, still expectant of my future greatness, resolved to have me carved in cameo.

I had always been content enough with my front face in the glass, and had never thought of contriving vision of the profile. The cameo finished, I saw at a glance to be well cut; but the image it gave of me was not to my mind".

John James Ruskin, the father, later recorded all the transactions in his account book where we can read: "Johns profile Rome 63/- 15 cameos £9 15s."

John Ruskin's cousin was later to marry Joseph Severn's son, Arthur, and when Ruskin went to live at Brantwood, he invited the Severns to live with him as his guests. After Ruskin's death, this cameo remained in the hands of the Severn family until 1931 when Arthur Severn's estate was sold by auction. From there it passed into the hands of the late F. J. Sharp. It is now back on exhibition at Brantwood.

Since this article was written, the existence of a duplicate cameo has come to my knowledge. I have not seen it, but from its description it must be the same as the one described above. It is contained in an identical leather case. This cameo was given by Ruskin to Mrs. Thomas Hayes (née Sidney). Mrs. Hayes and her sister, Lady Edwardes, lived in London before they were married, with their guardian, Dr. George Grant. They were near neighbours of the Ruskin family and the two ladies were life-long friends of John Ruskin. The cameo is now in the possession of Mrs. R. Vandeleur of Wardenstown, Killucan, Westmeath, Eire.



Fig. II. John Ruskin aet 34 by J. E. Millais (1829-96); 1853 (June).

Pencil on white paper with touches of brown colouring on hair, eyebrows, eyes, tie and chin; 13½ in. x 10½ in.; signed and dated. Reproduced: Works XXXVI, plate A; Evans: John Ruskin, Cape, frontis; Works Cat.: 6; Bembridge Cat.: 582. Exhibited: British Portraits Exhibition, Royal Academy, 1956-7. Purchased at Sothebys (Lot 81), 31 July, 1929.

Ruskin spent a lot of time with Millais in 1853. During the first part of the year, Effie Ruskin posed for Millais' "Order of Release". About June, Millais and his brother accompanied the Ruskins to Scotland. The journey north was broken for a few days at Wallington, the home of Sir Walter and Lady Trevelyan. This portrait was made by Millais during the stay at Wallington, as Ruskin described in a letter to his father:³

"Millais . . . made a sketch of me for Lady Trevelyan—like me, but not pleasing, neither I nor Lady Trevelyan liked it except as a drawing: but she was very proud of it nevertheless. Then he drew Sir Walter for her, most beautifully . . . And then he drew Effie for her—and was so pleased with the drawing that he kept it for himself and did another for her—but he does not quite satisfy us yet with Effie . . ."

A few weeks after the party had left Wallington, Millais was at work on his better-known, full-length portrait of Ruskin at Glenfinlas.

Describing the Wallington portrait, T. Woolner, R.A., another member of the Pre-Raphaelite Brotherhood, wrote:

"The Millais pencil sketch was in the possession of Lady Trevelyan, wife of the late Sir Walter Trevelyan, of Wallington. The likeness, so far as I can remember, was good, but the expression that of a hyena, or something between Carker and that hilarious animal. Enemies would declare that it did him an injustice". On the subject of Ruskin's mouth, Woolner adds: "It would be hard for anyone to read that feature. Rossetti told me that when a boy Ruskin had part of one of his lips bitten off by a dog. The mouth is the most expressive of all features, and tells the history of its owner's nature better than any other; but under the circumstances how would it be possible to read it accurately . . ."



Fig. III. John Ruskin aet 45 by Samuel Laurence (1812-84); 1864 (Spring).

Charcoal on grey paper; 15½ in. x 11½ in. Reproduced: Whitehouse—The Solitary Warrior; Whitehouse—Ruskin & Brantwood; Whitehouse—Vindication of Ruskin; Evans: John Ruskin. Works Cat.: not listed. Bembridge Cat.: 467. Exhibited: Ruskin Centenary Exhibition, 1919 (No. 249). Purchased at Sothebys, 7 July, 1927 (Mrs. John Lane Sale).

This portrait was drawn at the suggestion of the artist. Ruskin wrote to him on 13 January, 1864, thanking him for the suggestion:

"It is kind and nice of you to propose doing the drawing so, but alas, my father and mother are both sharply ill just now . . . How long do you like to have your sittings—I must think of some way of managing it when I get better. For me—short sittings are much best, for this reason. I can do about four hours work every morning, of various kinds, and life is short and if I don't do four hours today I can't do eight tomorrow, no, nor even five. But after my morning I could come to sit for an hour and rest and enjoy it, but if I gave you long sittings I should lose each whole day and you would have the face more stupid even than its wont . . ."

Ruskin's father, mentioned above as being ill, died on 3 March, 1864, and it is uncertain whether Ruskin posed for Laurence before or after this date.

Ruskin's friendship with Samuel Laurence seems to have escaped the notice of his biographers. In "Academy Notes for 1875" Ruskin refers to two beautiful drawings by Mr. Laurence of Sir Theodore Martin and John Hodgkin. But this is the only reference to the artist to be found in the whole of Ruskin's works. There was, however, a firm friendship between the two men. The portrait does not appear to have been recorded until it came into this collection.



Fig. IV. John Ruskin aet 45 by T. Henderson; 1864 (12 December).

Pen and ink on white paper; 2½ in. x 2½ in.; signed and dated. Works Cat.: not listed. Bembridge Cat.: 468.

Nothing is known of the artist of this rapid little sketch. It was drawn on 12 December, 1864, when Ruskin was in Manchester to deliver the series of lectures which were later printed at "Sesame & Lilies". The first lecture, "On King's Treasures", was delivered at the Rusholme Town Hall on 6 December and the second, "On Queen's Gardens", at the Town Hall, King Street, on 14 December. During this visit to Manchester, Ruskin also addressed the boys of the Grammar School, probably on 7 December. It is quite possible that Henderson had been in the audience, either at the Rusholme Town Hall or at the Grammar School, before this sketch was drawn.



Fig. V. John Ruskin aet c. 48. Artist unknown, c. 1867, with photograph on right.
Pencil on white card; 6 in. x 7½ in.

This faint sketch is almost certainly copied from the photograph of Ruskin taken in 1867 by Elliot and Fry, and reproduced here. There is no indication of the artist of the sketch, but the delicacy of the drawing and its presence at Bembridge with much other miscellaneous material from Brantwood seems to suggest that it could be the work of Ruskin.

There is also in the Bembridge Collection, a pencil copy of the same photograph, drawn by J. C. Barry Lindsay.



Fig. VI. John Ruskin aet c. 51. Self-portrait, c. 1870.
Pen and brown ink on white card; 7½ in. x 6 in. Works Cat.: not listed. Bembridge Cat.: ADD. 10. Exhibited: Arts Council 1960, Aldeburgh, Colchester and London; (Cat. 26).

Ruskin drew his own portrait quite often. At least five self-portraits are known today. Writing to C. E. Norton at Christmas, 1858, Ruskin says that he wants to "be perfectly undisturbed, and not to think, and to draw myself all day long until I can draw better . . ."

I feel quite confident in listing this drawing as a self-portrait. It should be noticed that the parting of Ruskin's hair is on the right in this sketch (as seen in a mirror), as opposed to on the left when seen by another artist. The

artist has cleverly caught, in the eyes, his own reflected concentration.

Judging by Ruskin's appearance in this portrait, I would put its date at approximately 1870. He does not look perhaps quite so old as he does in the next portrait in this catalogue which he drew in 1874 for Charles Eliot Norton.

The resemblance, however, between the present portrait and the watercolour companion⁸ to the 1874 pencil drawing (No. VII in this catalogue) is striking. The features which are most noticeably similar are the shadows on the side of the face, particularly on the temple and from the nose across the corners of the mouth.



Fig. VII. John Ruskin aet 55; self-portrait, 1874.
Pencil on white paper; 10 in. x 8 in.; signed. Reproduced: Whitehouse—Ruskin Centenary Letters (1919). Works Cat.: 27. Brantwood Cat.: 991. Exhibited: Ruskin Centenary Exhibition, 1919, (No. 319). Purchased at Christies, May, 1919.

This drawing was done for Ruskin's American friend, Charles Eliot Norton of Boston. On 15 February, 1874, Ruskin wrote to Norton from Corpus Christi College, Oxford, saying, "I shall make you a little drawing of myself positively before I go abroad". On 9 April he wrote again to Norton, from Pisa, "I have told Burgess to send you the two beginnings of myself I made for you. All that is good in me depends on terrible subtleties, which I find will require my very best care and power of completion—all that comes at first is the worst. Continually I see accidental looks, which, if I could set down, you would like . . . only I let these failures be sent to show I have been trying".

This drawing is one of the two to which Ruskin refers. It remained, unpublished, in the possession of Professor Norton until his death, when it passed to his son.

The second self-portrait of the series is now in the Fogg Museum of Art at Harvard University. It is a watercolour and is reproduced in the Clarendon Press edition of Ruskin's Diaries, Volume II.



Fig. VIII. John Ruskin aet 63 by Isabella Jay (after a photograph by Elliott & Fry, 1882).
Pastel, 15 in. x 11 in. Works Cat.: not listed. Brantwood Cat.: 738.

This drawing is uncatalogued and unpublished. It was bequeathed by the artist on her death in 1919 to the late J. Howard Whitehouse.

The drawing itself is undated and could have been done at any time after 1882, which is the date of the photograph from which it is copied.

Isabella Jay was a copyist, specializing in the work of J. M. W. Turner. She was patronized by Ruskin who wrote on 4 January, 1868:

"Miss Isabella Jay's copies of Turner's pictures are the most accurate and beautiful I have yet seen, in many respects attaining fully to the expression of the master's most subtle qualities: and I think that such copies are much more valuable and instructive possessions than the original drawings of second-rate artists".

Writing to her again on 21 November, 1870, he said:

"... I hope you will persevere in this work: many women are now supporting themselves by frivolous and useless art: I trust you may have the happiness of obtaining livelihood in a more honourable way by aiding in true educational efforts, and placing within the reach of the general public some means of gaining better knowledge of the noblest art".

The workmanship of the small portrait Fig. IX (top right) is good. It is the work of a competent artist, which would suggest that it is painted from life and not copied from a photograph. In addition, I am unable to find any photograph of exactly the same pose taken at the right date.

Comparing Ruskin's appearance in this portrait with photographs and other portraits, I would place its date at about 1884.

Ruskin told Ernest Chesneau in 1883 that he had grown his beard because he became too ill to shave "and all the rest of the face is saddened and weakened by anger, disappointment, and various forms of luxury and laziness".



Fig. IX. John Ruskin aet c. 65. Anon. c. 1884.
Watercolour on white card; 5½ in. x 4¼ in. Works Cat.: not listed.
Bembridge Cat.: MSS B/XV. Unpublished.

At about the same time he told Miss Susan Beever: "They've been doing photographs of me again and I'm an orang-outang as usual, and am in despair. I thought my beard was beginning to be just the least bit nice to look at. I would give up half my books for a new profile".

Sir Edward Burne-Jones said: "The hair that he has grown on his mouth hides that angry feature, and his eyes look gentle and invite the unwary, who could never guess the dragon that lurks in the bush below".



Fig. X. John Ruskin aet 69 by E. R. Hughes, 1888 (24 April).
Pencil on white paper; 7 in. x 4 in.; signed and dated. Works Cat.: not listed. Purchased with other Ruskin material, formerly in the collection of Sidney Morse.

A letter from the artist, written when he was giving the sketch to Sidney Morse in 1902 says: "I send you the little sketch of J. R. done in '88 in the S.K. Museum. It seemed to me very like him when I did it".⁹

This drawing, which shews Ruskin sitting down with his walking stick across his knees and one hand adjusting his spectacles, must have been made during one of his last visits to the South Kensington Museum.

Writing to his cousin, Mrs. Severn, on the day he was sketched, Ruskin told her "I am really out of heart today after looking at the Pulpit of Pisa and all the things I used to love so at Kensington—and finding them all dead to me".¹⁰



Fig. XI. John Ruskin aet 78 by Arthur Severn (1842-1931), 1897.

Watercolour; 14 in. x 10½ in.; signed and dated. Works Cat.: 64. Bembridge Cat.: 611. Exhibited: Ruskin Exhibition, Manchester, 1904. Arthur Severn Exhibition, Bembridge, 1959.

This portrait was started by Severn in 1897 as a preliminary sketch for his oil-painting of Ruskin which now hangs in the Coniston Museum. The sketch remained unfinished until immediately after Ruskin's death in 1900. It was then finished as a watercolour portrait for Robert E. Cunliffe of Ambleside.

Comparison of this portrait with the oil-painting (Works Cat. 63; reproduced Works XXXVIII, frontis.; Wedmore—Turner & Ruskin, Vol. II, frontis.) shews that in the former, more detail is given to the body, and less to the bookshelves in the background. The watercolour also shows more of the body, revealing that Ruskin's lap is covered by a brightly-checked rug, and that he is wearing mittens.

The oil-portrait at Coniston measures 23" x 19"; it is signed and dated 1898-9.

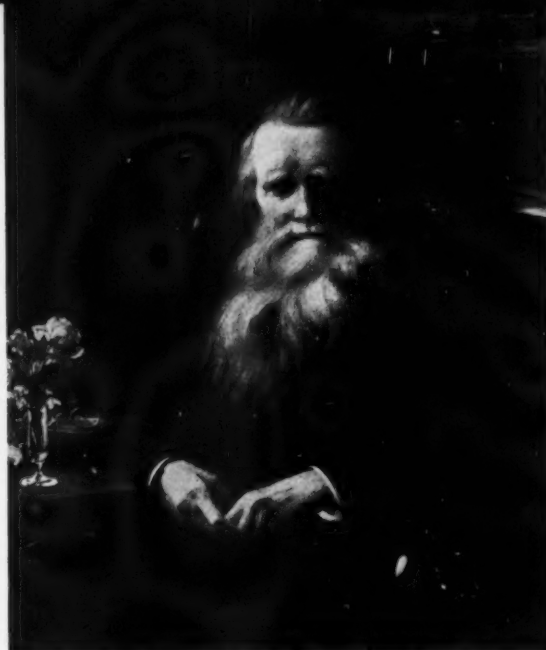


Fig. XII. John Ruskin aet 78 by W. G. Collingwood (1854-1932), 1897 (19 February).

Oils; 35½ in. x 28½ in.; signed and dated. Works Cat.: not listed. Bembridge Cat.: 557. Exhibited: (?) Ruskin Exhibition, Manchester, 1904 (No. 411).

Collingwood's various portraits of Ruskin have not been recorded very clearly, so it is difficult to know just which of them this is.

The Catalogue of Portraits in the Library Edition of Ruskin's Works lists two by Collingwood—No. 65 painted in 1897, now in the Coniston Museum, and No. 66, "Head only" in oils. The latter is listed as being in the artist's possession and is probably the portrait of Ruskin by Collingwood that was exhibited in the Ruskin Exhibition, Coniston, 1919, where it was catalogued as No. 213.

Included in the Manchester exhibition was Collingwood's first sketch for the Coniston Museum portrait (No. 411). It seems likely that the picture now at Bembridge is either this first sketch, or a later copy by the artist, of his own picture.

The portrait was sold at the Brantwood dispersal sale in 1931 and it is possible to trace its movements from then until the time that it found its way into the Bembridge collection. The dimensions attributed to it in the Brantwood sale catalogue (48" x 48") are obviously inaccurate. It was hanging in the Dining Room at Brantwood at the time of the sale.

Mrs. B. C. Gnosselius, the artist's daughter, tells me that she seems to recollect her father and Arthur Severn painting their portraits of Ruskin at the same time.

The Collingwood portrait, now in the Coniston Museum, differs slightly from the one at Bembridge. It measures 29" x 26½"; on the table in the foreground in the painting are a grey notebook and a pen holder, in addition to the two books, spectacles and vase of roses shown in the Bembridge portrait.

FOOTNOTES

¹ Library Edition of the Works of John Ruskin, edited by E. T. Cook and A. Wedderburn; hereafter known as "Works".

² Catalogue of Ruskin Portraits, included in Works, vol. 38.

³ Quoted in Leon: "Ruskin—the Great Victorian", p. 181, from the original—Jedburgh, 29 June 1853—now at Yale.

⁴ One of these two portraits is reproduced in James: "The Order of Release", p. 120.

⁵ Works, vol. 38, p. 208.

⁶ Original at Bembridge, printed in Whitehouse: "The Solitary Warrior", pp. 55-6.

⁷ "Letters of John Ruskin to C. E. Norton", 1905, vol. I, p. 75.

⁸ Now at Fogg Museum of Art, Harvard University. Reproduced Evans & Whitehouse: "Diaries of John Ruskin", vol. 2, frontispiece.

⁹ Original letter at Bembridge.

¹⁰ Original letter at Bembridge.

CHARLES ROGERS AND HIS FURNITURE—I

By JAMES MELTON

THE collection of works of art formed by Charles Rogers was bequeathed by him to William Cotton of Ivy-bridge, Devon, and finally found a resting-place in the City Museum and Art Gallery, Plymouth, where it is exhibited as "The Cottonian Collection". Rogers was for many years in the Custom House in London, where he held the post of Clerk of the Certificates. It was said of him that "he employed the leisure which his place afforded him in the cultivation of his mind, in the acquisition of literature, and in forming the collection of prints and drawings which he left behind him".

A distinguished connoisseur in his day—the present *Dictionary of National Biography* notes him as "art collector"—Charles Rogers was a fellow of the Society of Antiquaries and of the Royal Society. He was a friend of Sir Joshua Reynolds, and his portrait by the eminent P.R.A. is displayed with the collection at Plymouth. On his death, unmarried, in 1784 he was honoured with an anonymously-compiled two-page biography in the *Gentleman's Magazine*, together with his portrait engraved after the original by Reynolds (Volume 54, part 1, page 159). There, his epitaph in St. Laurence Pountney Burial-ground, nearby his house, is recorded. It reads: "Passenger, spare to obliterate the name of CHARLES ROGERS, whose body is here deposited, unless you are convinced that he hath injured you by word or deed. He was born the 2nd of August, 1711; and died the 2nd of January, 1784".

Born in Dean Street, Soho, he spent most of his life in the City of London, where he had a house in Laurence Pountney Lane, off Cannon Street. Charles Rogers worshipped at Wren's St. Mary Abchurch, as St. Laurence Pountney church was not rebuilt after its destruction in the Great Fire. Its cemetery, however, remained in use.

Following the disastrous fire in Bishopsgate Street on November 7th, 1765, when the steeple and other portions of St. Mary Outwich Church and a large number of houses and business premises were destroyed, Rogers proposed the erection of a column "at the corner of the streets where formerly stood the building called the Standard in Cornhill": at the junction of Cornhill, Bishopsgate Street, Leadenhall Street and Gracechurch Street. In 1782 he published anonymously a translation of Dante's *Inferno*. A year later, in Fleet Street, he was the unfortunate victim of care-



Fig. I. Charles Rogers, F.S.A., F.R.S., after Sir Joshua Reynolds.

less driving on the part of a butcher's boy on horseback, and received injuries from which he did not recover.

Famed principally for its prints and drawings, a large quantity of which were dispersed during a three-week auction sale in 1799, the collection retains a number of other interesting objects which have suffered comparative neglect, and in some instances have been ignored completely. A number of these are additionally noteworthy; not only have they artistic content and historic interest, but there remains with them a record of when and from whom they were bought, and what they cost at the time. In spite of the long interval of years, involving not only several changes of ownership and a big auction, many of the purchases recorded in the Accounts can be identified with certainty. Others, of which the whereabouts are no longer known and of which the only trace is the written entry, retain a certain interest to students of the XVIIIth century.

Here follow extracts from the Accounts, giving all the entries relating to furniture and upholstery:

"24 Jan 1741	Pd. Mr. Fraser for a Glass Book-case & other Work	4.0.0
(Nov) 1743	For a Mahogany Book-Case	27.18.6
9 Feb 1744	To Mr. Gibbs for the middle Wainscot Book-Case and other Work	3.16.0
	for lock, bolts, etc.	1.0.0
	for Four Plates of Glass	3.6.0
14 Oct 1745	Pd. Mr. Gibbs for 2 Wainscot Book-cases, etc.	6.6.0
7 Sep 1747	A Book-Case of narrow Shelves	1.3.6
3 June 1749	Two Windsor Chairs	15.0
5 June 1749	A 3ft. square Mahogany Table	1.10.0
	Two Bottle Boards	2.0
25 Apr 1750	To Mr. Gibbs for 15 Wainscot Frames for Drawings	2.9.0

Fig. II. Breakfront bookcase, the doors veneered with amboyna wood. Probably made by Thomas Wood in 1757. Width: 16 ft.



19 June 1751	To Mr. Gibbs for a Board & two Tressels	1.0.0
9 Jan 1755	To Mr. Thos. Wood the Cabinet Maker for Work	15.0.0
22 July 1755	To Capt. King for a Log of yellow Brazil Wood	1.3.6
26 Oct 1757	Paid Mr. Wood two Amboina Cabinets & other Work	70.0.0
24 Nov 1757	Vaneers of wood	2.19.0
14 July 1759	Paid Robt. Tuson for covering the Reading Chair, with Horsehair, &c.	1.1.0
25 Oct 1759	Pd. Do. for an Amboina Cabinet, Table, &c.	23.0.0
4 Sep 1760	Paid Mr. Michael Bradshaw for Curtains, seven Chairs & Cases	31.0.0
18 Sep 1760	Paid Mr. Ro. Tuson for the large Amboina Slab Table	6.18.0
	Do. for a Mahogany Claw reading Table	1.11.6
11 Oct 1760	To Mr. Bass for a concave Mirrour in a Brass Frame 12½ inches Diameter	2.12.6
1 July 1767	Paid Mr. R. Tuson for 28 Mahogany Frames vaneered with Amboina at 7sh. each, with Hooks	10.0.0
8 June 1768	Paid Mr. Gilbert for Carving to a Looking Glass, etc.	4.8.0
22 June 1768	Paid for quicksilvering a glass	6.6
4 Feb 1770	Paid Messrs. Ryland & Bryer for two figured Brackets	1.10.0
23 Dec 1772	Paid Mr. R. Tuson for a Sarcophagus-like Cabinet, &c.	17.15.0
17 Jan 1775	Paid Mr. R. Tuson for a Lion's tail of Mahogany carved for the Sarcophagus	17.0".

Of the few pieces of furniture remaining in the Cottonian Collection since the days of Charles Rogers, the most outstanding is a set of three bookcases. The principal one (Fig. II) measures 16 feet in width, and is of typical mid-XVIIIth century design; very plain, with a moulded cornice, break-fronted, and unusual in having flat, unpanelled doors to the lower part. The matching bookcases of smaller size (each 8 ft. wide) are of similar design. All three are notable for being veneered on the upper doors with amboyna wood imported from the West Indies; a wood unmistakable with its intricate burr and light-coloured ground. The maker of these pieces of furniture can be identified from the Accounts above, where the entry for 26 October, 1757, reads: "Paid Mr. Wood two Amboina Cabinets & other Work £70.0.0.", followed two years later by: "Paid (Mr. Robert Tuson) for an Amboina Cabinet, Table, &c. £23.0.0."

The most comprehensive reference book dealing with XVIIIth century cabinet makers is the late Sir Ambrose Heal's *London Furniture Makers, 1660-1840*, published in 1953. In spite of the fact that it lists some 2,500 craftsmen, only a few of the men mentioned in the Rogers Accounts are to be found there. Unfortunately, Thomas Wood, who made the "Two Amboina Cabinets" is not included, and his business address remains to be discovered. There was a Thomas Wood noted by Sir Ambrose, who flourished in Old Street about 1790; too late in date and in a different branch of the trade, for he is recorded as a bedstead-maker. "Mr. Fraser", of the first entry above, is equally not to be identified at present.

"Mr." Gibbs, whose Christian name or initial is not noted by Rogers, from whom purchases were made over a period of seven years from 1744 to 1751, may possibly be Anthony Gibbs, upholster, of Cornhill. Sir Ambrose gives the source



Fig. III. Mahogany cabinet bought from Robert Tuson in 1772, the central front leg added three years later. Width: 5 ft.

of his name as "Registers of Unclaimed Dividends of Bank Stock", but the date, 1718, is rather early. The man who supplied the furniture under discussion may have been perhaps a son or relative of Gibbs of Cornhill; an address very close to Laurence Pountney Lane.

Robert Tuson's name does not appear in the Accounts until 1759, and thirteen years later he supplied the aptly described "Sarcophagus-like Cabinet", still in the Collection and illustrated here in Fig. III. The final entry quoted above records that Tuson was paid the sum of 17/s for adding the carved mahogany lion's tail which acts as a central support at the front of the piece. This mahogany cabinet, a well-made article, is of unusual design, and the sinuous reeding on the doors and sides is remarkable. Robert Tuson's name is not listed in *London Furniture Makers*, nor is that of "Mr. Bass", who supplied what is described as "a concave mirrour in a brass frame" in October, 1760. Can this be a mis-description of the commonplace convex mirror? The fact that it was supplied in a brass frame suggests that it was not a normal article of decoration, which is borne out by a quotation given in the *Oxford Dictionary* stating that "the concave mirror is the staple instrument of the magician's cabinet". This is not the place in which to follow up such a provoking implication that recalls the Monks of Medmenham, and the Hell-fire clubs.

In the year 1768, Rogers paid "Mr. Gilbert" £4.8/s for carving a mirror frame. There are two apparently conflicting entries given by Heal; both deal with a John Gilbert, one had an address in Great Queen Street where he was "Upholder to His Majesty", and the other was a carver in Mount Street, Grosvenor Square. Ralph Edwards and Margaret Jourdain, in *Georgian Cabinet Makers* (1955) suggest very reasonably that the two Gilberts are one and the same man. John Gilbert is known to have made a quantity of furniture for the Mansion House, of which the building was completed in 1752, and in 1767 and the following year supplied carved and gilded work to Lord Shelburne at Shelburne (later, Lansdowne) House in Berkeley Square. Obviously, he was a man of some eminence in his trade. Edwards and Jourdain state that Gilbert died in 1768, the year in which Rogers paid him, but do not cite any evidence in support of that date.

It will have been seen that on February 4, 1770, Charles



Fig. IV. One of a pair of carved softwood brackets bought from Ryland and Bryer in 1770 for 30s. Height: 9½ ins.

Fig. V. Notice offering a reward of £300 for the arrest of W. W. Ryland.

Rogers bought for 30/s "two figured brackets" from Messrs. Ryland and Bryer. They are the pair now at Plymouth, of which one is illustrated in Fig. IV. Ryland was William Wynne Ryland, formerly apprenticed to Simon Ravenet and engraver to George III, who executed some of the plates for Rogers's *magnum opus*, the *Imitations of Drawings*, published in 1778. This work took the form of a massive folio containing 112 reproductions of drawings by the Old Masters from royal and noble collections, together with an introduction and notes on the artists from the pen of Rogers himself.

Ryland was a respected and well-known engraver whose talents outran his discretion, and he was hanged at Tyburn in 1783 for forgery (Fig. V). He opened a printshop in the Strand, and at a later date another in Cornhill, where his pupil, Henry Bryer, was in partnership with him at some time prior to the crime. Bryer failed to achieve the artistic success of his master, but is recorded as having made a number of engravings after the works of Angelica Kauffmann.

In the extracts from the Accounts printed above there are other interesting features, and several of the entries are far from clear. "A Wainscot Book-Case" would have been one made from oak; the same timber being used for the "15 Wainscot Frames for Drawings" bought in 1750. It is not certain what is meant by "Two Bottle Boards"; possibly

A FORGERY.

WHEREAS *William Wynne Ryland* stands charged before the Right Hon^{ble}. the Lord Mayor, on Suspicion of feloniously and falsely making, forging and counterfeiting an Acceptance to two Bills of Exchange, for Payment of £7114, and for publishing the same as true, well knowing them to have been so falsely made and counterfeited, with Intent to cheat and defraud the *United East-India Company*.

Whoever will apprehend, or cause the said *William Wynne Ryland* to be apprehended, and delivered up to Justice, shall receive a Reward of £300, to be paid by *Peter Mitchell, Esq.* Secretary of the said Company, immediately after his being apprehended and delivered up to a Magistrate.

The said *William Wynne Ryland* is an Engraver, and formerly kept a Print-Shop in *Cornhill, London*, in Partnership with *Mr. Bryer*, deceased. He has an House at *Knightsbridge*, which he left on *Tuesday*, the 1st of *April* Instant, and was seen in *London* that Day, about Eleven or Twelve o'Clock. He is about 50 Years of Age, about 5 Feet 9 Inches high, wears a Wig, with a Club or Cue, and his own Hair turned over in Front; a black Complexion, thin Face, with strong Lines; his common Countenance very grave, but whilst he speaks rather smiling and shews his Teeth, and has great Affability in his Manner.

2d April, 1783.

they were turned coasters in which bottles might stand on the dining-table, and their low cost, two shillings the two, lends colour to this suggestion. The entry of 1755 referring to the purchase from a Captain King of "a Log of yellow Brazil Wood" appears difficult to understand in view of the fact that Brazil wood is said to have been used for making a fine red dye. It was brought in from the East Indies, and when a comparable timber was found in South America by the Portuguese in the XVIth century the name was given to the country where it was growing.

The fact that Rogers bought pieces of timber, and also there is an entry referring to the purchase of veneers, suggests that the charges he records may refer, in many instances, only to labour. This is confirmed by the entry of January 9, 1755, which refers specifically to payment for "work".

(To be continued)

Illustrations by courtesy of Plymouth Museum and Art Gallery.

By JEROME MELLQUIST :—

I—A COLLECTOR BESTRIDING THE WORLD

HARDLY surprising was the French reaction to the Gulbenkian Collection at Paris. For, despite admiration for the 39 works included, the commentators virtually pined away at the thought that these treasures would not remain within the country where they were shown, and where indeed many of them had been created. A sufficiently normal reaction of regret, no doubt, but so familiar that one might think the pen-pushers would endeavour how to forestall such misfortunes. Apparently any such thought still evades them.

The history of this collection and its owner, of course, has become almost a part of the modern fable—how Calouste Sarkis Gulbenkian, an Armenian born at Scutari, became, through his activities as "Monsieur 5%", sufficiently rich to

amass one of the world's most noted collections. Not merely the paintings (and single sculpture) as at Paris, but a rounded collection from a diversity of fields. A coin-expert could gloat, an Orientalist learn, a silver-connoisseur admire, even a museum-director wonder at what he had acquired in these contiguous, but often unrelated, fields. Evidently the oil-magnate possessed discrimination of eye, no less than perspicacity for commerce. And, as conditions of his will indicate, he intended that his collection should educate once certain stipulations have been fulfilled. According to M. José de Azeredo Perdigão, who inaugurated the Paris show at 51 Avenue d'Iena, the art-works are destined for a Fondation Calouste Gulbenkian in the park of Santa Gertrudes, at Palhava, near Lisbon, while the Avenue d'Iena quarters

themselves will be converted into a Centre Culturel Luso-Français. The comprehensiveness of this programme can but increase the mystery of its founder. For how explain the quality-with-multiplicity of this many-sided man? Does it not perhaps reside in the fact that his very origins enabled him to bestride the world? Looking eastward or westward, he felt equally familiar. By contrast, a Morgan seemed merely a hasty buccaneer, or a Mellon the beneficiary of tips from the most audacious of art-merchants.

At any rate, few could deny the plateau of taste evident at the Paris display. The first room alone would constitute a small museum of classics from the XIXth century. One Corot—"Pont à Mantes" (1868-70)—already implies, through its blocked-out structures approaching the centre of the canvas, a familiarity with principles later to be elaborated more systematically by Cézanne and the Cubists, while a later Corot—"Une Route à Ville d'Avray" (1874)—weaves out an enchantment from the very dip of the road into the distance. And the flutter of leaves against a cloud-swirled sky could actually be likened to a ripple of grace-notes. Two Degas' could be taken for their edge, if not their intensity, but the two Manets—"Boy with Cherries" and "Bubble-blower"—themselves almost constituted a chapter in XIXth century art. Certainly they encompass the span from an earlier old-master treatment to that sweep between dark and light characteristic of the artist at a later period. The Renoir, "Mme. Monet", contrived in a pallid blue, might befit the lustre of fine porcelain, and the adjacent Monets were admittedly of first calibre. A "Nature Morte" (1876) demonstrates how sure—though seldom, perhaps, it is realized—Monet, could be with such a subject,

whereas "La Dérivée" (1880) is imperishable as a delineation of the green-blue "mix" emitted by a break-up of the ice in late winter. Here the blighted trees upon the shore condense into a very thicket of excellent drawing.

A second room comprised a choice from earlier periods. Stefan Lochner incorporated his Teutonic fervors, Cima da Conegliano inscribed a "Halt on the Flight to Egypt", Ghirlandaio set down one of his better portraits. Greatly enriching the room, surely, were a Rubens—"Helena Fourment"—clothed and given unusual stature by the very dimensions of the picture. A Van Dyck portrait betokened strength rather than conventionality, if a Frans Hals somewhat intimidated by its detail. A Rembrandt "Rabbi" probed to the very depths in a man's character, and still another example was meritorious. There followed suitable examples from the English School—Gainsborough, Lawrence, Hoppner and Romney—and then such XVIIIth century French as Nattier, Lépicié, La Tour, Boucher (comparable to a dish of whipped cream), Lancret, Fragonard (rather clotted and maladroit), Hubert Robert. Further augmenting this period were the Guardis, fit examples if not revelatory of that nervousness by which he skirmished, as it were, in the vanguard of the Impressionists.

Paris commentators did not omit the Houdon "Diana", and the tale of its originally being commissioned for Catherine of Russia and proceeding at last to the Armenian magnate in 1930, when the Soviets obtained "valuta" by disposing of such works. Characterizing though it did a certain period, it hardly seemed up to the paintings. It was there that Calouste Sarkis Gulbenkian surpassed and wrote such a testimony as few collectors have achieved.

II—THE DEGAS MYSTERY

UNDERLYING the work of Degas is a mystery still awaiting resolution. This is emphasized by two recent events in Paris—a panorama from the man's accomplishment at the Galerie Durand-Ruel, his most faithful merchant, and the publication of a *memoire** recalling by its method how the artist seemed to station himself at a loophole for his observations. Neither perhaps unlocks the puzzle, but they do kindle up fresh possibilities in that direction.

Particularly helpful was the show, assembling as it did seldom-seen examples from the personal collections of Charles and Pierre Durand-Ruel, grandsons to the firm's intransigent champion of the impressionists and themselves long devoted to the men he fostered. As an increment to our knowledge were 10 plates in faience executed for the Manufacture de Lagny in the decade following 1875. A first glimpse through our own "loophole" was furnished by the artist's self-portrait of 1854—a scrutinizer, and a grave one, at 20. Still immersed in classical preoccupations, he did his "Jeunes Spartiates" in 1860, following it by an "Anne de Clèves" he had scored out as a copy of Holbein's picture in the Louvre. Once more did he become large in intention with his "Mademoiselle Fiocre dans le Ballet de la Source" (1866-8). Even so, simultaneously sketching jockeys he circumscribed to increase the sharpness of his denotation. Still the externally concentrated eye, he did portraits and still further jockey-studies throughout the 70's. The next decade he became the *habitué* at the Opera, scanning dancers and even the audience. Yet—and this is reinforced by the magnificent "Les Repasseuses" of 1882—

he saw the girls less as butterflies in gauze than as hardened practitioners of a *métier*. Such, too, had been his angle when inspecting the jockeys. One also knew that his race-horses were creatures of discipline. Largely did he alternate between professional ballet-dancers and women at their tub through the 80's, meanwhile giving himself with increasing frequency to the pastel. As he did so in the 90's and until the concluding number from 1905-7, he sometimes might have been carving out friezes from a Greek temple; or rounding out form, and this despite his attachment to line, with the command of a sculptor. Or again, releasing virtual drenches of flecked colour—the proof of his uniqueness as a pastellist. Nevertheless the man still flees, whatever these inadvertent glimpses, though some have attempted to find a misogyny, because he was not for women at those moments when presumably they are at their best! However that may be, the exhibit posited its points with the objectivity of a Degas and thereby lent itself to such interpretations as one might get from the Halévy *mémoire*.

As a matter of fact, the show actually included the writer's own father, leaning against an umbrella in a *coulisse* at the Opera in 1879. Often, as the son records, the artist dined at Halévy *père's* table, and the son assiduously inscribed his impressions from the age of 16 in 1887. According to him, Degas suffered from some ocular affliction by hurtful exposure to the atmosphere during his service in the Franco-Prussian War. This, laments Halévy, militated against that larger synoptic view he was trying to embrace in such works as "Jeunes Spartiates". Tiring himself readily, Degas could sustain only such efforts as he needed for one of his own

**Degas Parle*, by Daniel Halévy, La Palatine (Paris-Geneve).

needle-like fixations of a dancer or a woman emerging from her bath. Attacking the strangely elusive artist from another side, the annotator insists upon a preoccupation with death and its celebration. He even recalls how, at the bier of Halévy's own father, Degas had remarked, after requesting that the shades be raised, that death conferred a *grandeur*. Certainly compelling him to the mordant, continues the memoirist, were family financial misfortunes requiring the conscientious Degas to acquit himself of self-assumed economic burdens. The composite of ocular and family

setbacks, then, is presumed to explain an increasing bitterness. Unquestionably the artist segregated himself from many contacts—including the Halévy's—after the Dreyfus Case. Yet what the venerable gentleman does not say is that precisely as external circumstances became more unfavourable, Degas himself deserted the external for some lasting contemplation anchored in weights, balances and stresses consolidated upon a weary accommodation with the finite. His very particles, however acrid, argued the attitude of a Diogenes. And this, the further mystery, also remains.

HIGHLIGHTS FROM THE GEORGETOWN UNIVERSITY ART COLLECTION IN WASHINGTON D.C.

By PROF. ERIK LARSEN, Ph.D., Litt.D.

IN contrast to the numerous University Galleries set up in America during recent years in order to meet pedagogical needs, and methodically developed to this effect, the growth of the Georgetown Collection was more haphazard. Georgetown is, by American standards, quite an old University. Founded in 1782 by Archbishop John Carroll as the first Catholic Institution of Higher Learning in the States, it is an intrinsic part of the Old-World charm of the carefully preserved XVIIIth century aspect of Old Georgetown—a colonial village complete with brick houses, cobblestone and taverns 'where our first President slept'—which has long since been integrated with the city of Washington in the District of Columbia. The University is, since its foundation, located along the banks of the Potomac River, and administered by the Society of Jesus.

Such an Institution has perforce accumulated a respectable

number of works of art in the course of the years; some through outright purchase, others from donations, even though the initial growth pattern did not follow an orderly and pre-ordained plan, there remained the constant desire to add devotional paintings and sculpture of better than average artistic quality to the steadily increasing collection. Very soon, they transcended their decorative and purely aesthetic purposes, to become objects of serious study.

At the time of the establishment of a Fine Arts Department, a nucleus of "live" art was thus readily available to supplement class-room teaching, and to serve as most welcome visual and material aids. Lately, the guiding thought focused upon rounding out the Collection, and aimed at harmonious and diversified aggrandizement. That it has been possible to achieve these aims to a certain extent, is mainly due to the generosity of numerous benefactors, who consented to donate valuable paintings and objects from their personal collections, in order to make them available to our students. We hope further to expand our *ensemble* with their disinterested help, and eventually to dispose, in a not-too-distant future, of quarters suitable for the organization of both, permanent and loan exhibitions.

The greater part of the Georgetown Art Collection, with the redaction of whose Catalogue this writer has been entrusted, consists of paintings, and the present article will, considering the limits of space, be content with featuring a selection. It should, however, be pointed out, that there are also a number of fine pieces of Renaissance and Early American furniture; good China; a few archaeological objects, mainly of late Egyptian, and Roman vintage; and some sculpture, among which a late XIIIth century Ile-de-France wooden group representing "The Education of the Virgin" deserves special mention.

Due to the fact that art from the Georgetown Collection has but rarely been sent to loan exhibitions, many items have hitherto largely remained unknown, and may therefore be published here for the first time.

Within the American School, the "Portrait of Archbishop John Carroll," Georgetown's founder, stands out (Fig. I). It is an excellent work by Gilbert Stuart, plastically modelled, the palette subdued and the execution fluid. Compared to Copley's provincial honesty, Stuart exudes cosmopolitan sophistication joined to the decorative value of the English portrait school, which he had, of course, ample opportunity to study while working with Benjamin West in London. A very complete documentation preserved in the Georgetown

Fig. I. Portrait of Archbishop John Carroll,
Georgetown's founder. By Gilbert Stuart.





Fig. II. Self Portrait by Emmanuel Leutze.

University Archives yields the information that the portrait was commissioned from the painter by Robert Barry, an Irish gentleman, at whose house in Baltimore Archbishop Carroll was a frequent guest. After Barry's death, it passed into the hands of another Baltimore resident, from whose daughter it was purchased in 1895 by Judge Pacificus Ord and presented to our University. Three other portraits, given unanimously to *John Wollaston* feature likenesses of the Archbishop's mother, sister and brother-in-law, respectively.

A comparatively recent entry is a "Self-Portrait" by *Emmanuel Leutze*, the Germano-American who specialized very early in the representation of American History (Fig. II). Every schoolboy in this country knows his "Washington Crossing the Delaware" and "The Star of the Empire" (1859) at the Capitol in Washington, D.C. Our portrait was identified by Prof. Dr. Bruno Grimschitz of Vienna, Austria, on the basis of a preliminary drawing in a German private collection, that bears the stamp of the Leutze Estate. It shows the artist such as he appeared shortly before definitely returning to the United States, with long hair, spectacles and a drooping moustache—in the fashion current among German painters after Kaulbach's return from Italy. Aside from the solid structure and high artistic level of the painting, there is hardly any need to dwell upon its intrinsic importance as a document.

Turning now to the Italian School, there is a charming "Madonna and Child" on gold-ground, formerly called Florentine, but which I have ascribed, primarily for iconographical reasons, to the Sienese School. It is illustrative of early attempts to break with the hieratic Byzantine style, and to induce a more human, spatial and individualistic approach to artistic vision. Although deriving from Duccio's "Madonna di Crevoli", I consider it of later vintage and propose for it in our Catalogue an attribution to the *Master of Monte Oliveto*. Florence is represented with a large "Annunciation" (Fig. III) from the bodega or a close follower of *Fra Angelico* (50 x 63 inches, panel), that came to Georgetown in 1893. It is permeated with the sweetness and grace of Il Beato's early and still faintly gothic creations. In view of recent discussions in this country, mainly in the press at large and from the pen of hastily informed contributors, concerning degrees of accuracy in the field of connoisseurship and 'standing' of experts, it might perhaps be instructive to relate that the University, well before I had the honour to

Fig. IV. Call of Saint Matthew. By Luca Giordano.



Fig. III. Annunciation from the bodega or a close follower of Fra Angelico.

be associated with it, gathered five opinions from well-known authorities concerning the painting, that I compile from the Archives. They range, as to proposed date of execution, from 1420 (W. R. Valentiner) to the early XVIth century (John Walker and Picchetto). One expert even felt, after study of a photograph (sic!), that the "Annunciation" was a forgery! The latter allegation could easily be disproved, but other contentions concerning architecture and iconography would lead us too far. Suffice it to say, that the composition is obviously linked to Fra Angelico's famous masterpiece at the *Museo del Gesù*, Cortona; that I tend to eliminate a hypothetical Zanobi Strozzi ascription (G. Fiocco) in favour of an attribution to the master of the London National Gallery "Annunciation", who has been identified with *Domenico di Michelino* by both, Berenson and Van Marle. In consequence, I propose to place the Georgetown panel between 1440-1450; it could conceivably be based upon a lost Angelico prototype of distinctly archaic flavour.

A predella panel representing "Christ with the Four Evangelists" on gold-ground was already exhibited in 1857 (Manchester, Cat. 2nd ed., p. 21, No. 110) as a work by *Pietro Perugino*, and the attribution, taking into account probable help from the bodega, can be maintained.

The XVIIth century yields the huge (canvas, 78½ x 100½





Fig. V. Virgin and Child and St. Joseph with Saints.
By the Master of Hoogstraeten.

inches) fully signed "Call of Saint Matthew" (Fig. IV) by *Luca Giordano*. It was acquired exactly one hundred years ago from Miss Martha Meade (the sister of General George G. Meade, of Gettysburg fame), whose father bought it in 1812 in Cadiz, Spain, while exercising there the functions of U.S. Consul. In spite of his almost legendary facility, the artist sometimes rose to heights that quite definitely establish him as a major artist. And it will not, I trust, be considered as an expression of undue and vicarious owner's conceit, if I propose to range the Georgetown painting among the productions of this latter category. Its bright palette, evident Venetian reminiscences of colour and form, as well as the particularly successful grouping of the composition, can be cited in support of the contention. With *Francesco Solimena's* "Departure of Rebecca" (canvas, 44½ x 67 inches) we enter typical Napolitan territory. The general tonality is sombre, but red, blue and yellow accents provide for drama in a well composed rendering that touches our sensibility in spite of undeniable grandiloquence. Broadly and freely brushed, our canvas seems, to judge from the book-plate (cf. Ferdinando Bologna, *Francesco Solimena*, Naples, 1958, pl. 149) of better quality than the version preserved at the Musée Fesch, Ajaccio, that has moreover been extensively cut down at the extremities. An upright variant belongs to the Har-rach Gallery (Cat. No. 242) in Vienna.

From the *staccato* brush of *Francesco Guardi* there is a small panel with the "View of San Giorgio Maggiore seen from the Laguna of San Marco." The composition exists



Fig. VI. Portrait of a Jesuit.
By Sir Anthony van Dyck.

in a number of large variants, but it seems that we have to do here with an original study from nature. Cleaning has revealed the outline of the Venice Ducal Palace boldly projected throughout the centre—quite evidently overpainted later on by the artist, when he decided to change the subject of the sketch. It is certainly most representative of the artist's dash and freedom in his interpretations of the Venetian *veduta*.

Flanders contributes a colourful "Virgin and Child and Saint Joseph with Saints" (Fig. V) by the *Master of Hoogstraeten*. Steeped in XVth century style, the artist continued the Gothic tradition and form language well into the XVIth century, and his enamel-like technique glows even under our ardent skies. But *Sir Anthony van Dyck's* full-length "Portrait of a Jesuit" (Fig. VI) may certainly be regarded as one of the main-stays of the Georgetown Collection. Noble in the attitude, sober in the colourgamut, it reveals strong Genoese reminiscences; but the thin and fluid technique as well as the fine, typically Flemish, structure of the canvas, have convinced me of a later date of execution, i.e. c. 1630. Lengthy research, which I plan to publish in the near future (concurrently with my too-long-deferred Catalogue of Van Dyck's paintings) has permitted to lay one ghost: the identification with Fr. Mutius Vitelleschi, sixth General of the Jesuits, last tentatively proposed by L. Cust; and to adduce an authentic likeness of Fr. Vitelleschi, that has nothing in common with our model. The current hypothesis however, that proposes to see Fr. Jan van Bisthoven in the sitter, is



Fig. VII. *Les Coulisses de l'Opéra pendant la Représentation d'Aïda*. By J. L. Forain.

also open to doubt; Van Bisthoven having been ordained in 1635 only, and the engraving by A. Lommelin with the inscription forming the basis for the contention, appearing but in 1723 in the "Iconographie."

The early portrait style of *Rembrandt* can be studied in an excellent replica of the Vienna "Portrait of a Gentleman" (Cat. 1928, No. 1271), also on panel (35½ x 26½ inches) and dating from c. 1632. The careful and nevertheless powerful technique, joined to a cold steely "Lokalton" make for difficulty with respect to attribution—at least as long as the two versions cannot be studied side by side. It looks like an open contest, the more so as, in contrast with the statement contained in the Vienna Catalogue, Engerth avows that no proof concerning the Vienna painting's alleged purchase by Emperor Joseph II could be found.

A complete altar-piece by the Bavarian master *Jacob Schick von Kempten*, monogrammed and dated 1527 on the centre panel; as well as a "Martyrdom of Saint Lawrence" that would be the earliest yet known work by *Antoine Caron*, are currently under study and will be subject to individual publications in the near future. Speaking of French Art, Georgetown is fortunate in owning an important pastel (45 x 31 inches) by *Jean-Louis Forain* (Fig. VII), "*Les Coulisses de l'Opéra pendant la Représentation d'Aïda*". Dating from c. 1898 (according to the Catalogue of the "Exposition J.-L. Forain, etc." Paris, 1952, No. 176), it calls Degas to mind, rather, though, by dint of the subject than by the conception. While Degas strove toward impersonal representation, Forain was filled with flaming scorn for social injustice and hence became an exponent of the "peinture à thèse." In painterly approach and colouring, the pastel is in keeping with "modern" French Art of the period, and thus furnishes insight into the theories and aspirations, that finally led to complete transformation of our artistic outlook.

It is to be hoped that this short survey, based on examples drawn from Georgetown University's "artistic laboratory", will tend to foster better understanding of prevalent efforts in this country to stimulate the study and appreciation of all the Humanities, in an attempt to furnish our youth with a soundly balanced intellectual fare, that had hitherto been unduly weighted in favour of the natural sciences.

MODERN ART IN LONDON

By JASIA REICHARDT

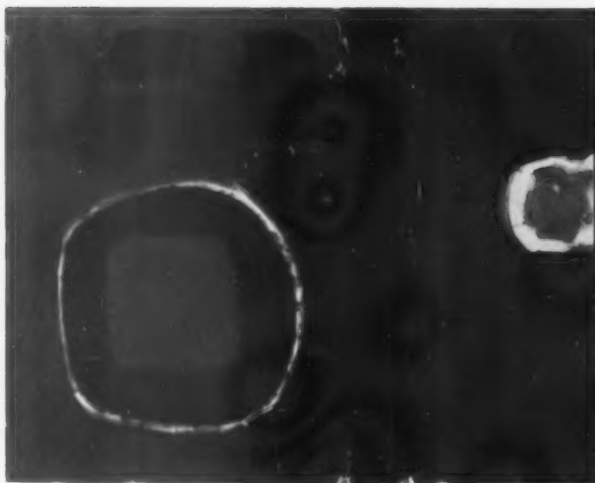
PATRICK HERON AT WADDINGTON GALLERIES

At no time could Patrick Heron's paintings have been described as the embodiment of an idea. If his paintings found their inspiration in actual experiences or particular visual impressions during the past ten years, then his current exhibition indicates an even further departure from the assimilation of ideas or transformation of experiences. The vibrant forms of saturated colour have detached themselves from the framework which acted as a skeleton, on which the whole composition was based, and asserted their independence. What in fact has happened is that Heron has progressed towards a more emotional synthesis which depends for its discipline on conditions other than those of a framework or dimensional limits. Possibly because the increasingly larger scale of his canvases has made greater demands on the intensity of Heron's statements that he has evolved a more heightened form of expression. Heron utilises the contrast of both colour and surface texture between the large oval or squarish patches and the background onto which they are superimposed—the paint texture often suggesting an interaction between seemingly active and static areas. The juxtapositions which he employs often convey the feeling of stained glass as the colour, while becoming more intense, acquires a translucent quality. This exhibition generally, and in particular Heron's latest painting, 'Black, green and yellow':

September 1960', suggests a transition towards a more romantic vision, which as a sincere statement impresses by its directness and imaginative quality.



Painting 1960. By Adrian Heath.
Exhibited at the Hanover Gallery.



Green and purple painting with blue disc. By Patrick Heron. 48 x 60 ins. Exhibited at the Waddington Galleries.

SMALL PAINTINGS BY INTERNATIONAL ARTISTS
AT MOLTON GALLERY

Among the many small paintings shown, by both famous and unknown artists, there are some which in their miniscule way contain the essence of the artist's work. Among these is a little black and white collage by Max Ernst, 'Dessin pour la Brébis Galante'—one feels that this could not have been any larger, nor would the subject merit it. Both the Ernst collage and a Wilfredo Lam ink drawing entitled 'Masquarade' constitute the small but necessary 'divertissements' in the artists' work, which are by no means insignificant and usually give an insight into the artist's sense of humour. A new name is that of Marcel Polak, who is going to hold a one man show here in the future. Polak uses water-colour and paper as collage material in such a way that the paper almost dissolves and becomes papier maché. He equals Gwyther Irwin in delicacy and as far as one can see from his three works on view reveals a certain amount of originality in the construction of the collage. A fascinating contribution is made by Cecile Reine's 'Cats', a pen and ink drawing, which would hold its own mad-wise even in Bizarre. Other artists include: Licata, Charlotte Jennings, Pettoruti, Bandeira, Pignon, Aberdam, Klee, F. Moualla, Marcel Gromaire and Sugai.

HANNA WEIL AT ARTHUR JEFFRESS GALLERY

In the paintings of Hanna Weil, Venice becomes a miniature backdrop for a harlequinade. It is difficult to think of a city with more romantic associations, yet, even this ephemeral quality has been heightened by the painter who has depicted it in permanent twilight, when everything in sight takes on a shade of a single colour. The steps, houses, canals, are deserted and the compact cluster of buildings dominated by a tower or two, lose the essence of their function to become a fascinating decorative pattern. These careful and exact paintings can only charm, for within their limitations the artist has created the type of phantasy one encounters in the most pleasant of dreams. Even if Hanna Weil is an incurable romantic, she has succeeded in conveying some of the essential qualities and character which belong inevitably to Venice.

ADRIAN HEATH AT HANOVER GALLERY

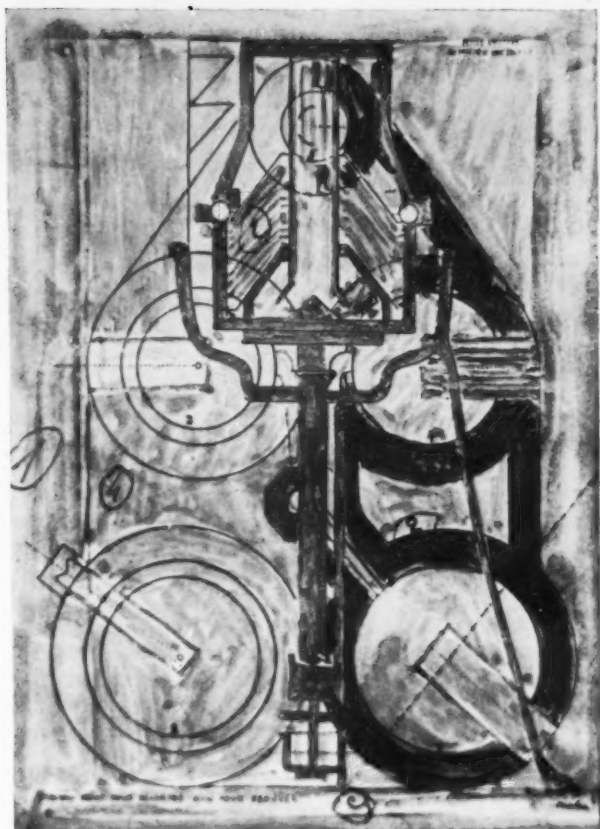
For Adrian Heath the flat rectangle of the canvas on which he is going to work sets in motion the long and complex

creative process which constitutes the growth of a painting. Any given work comes into being in stages, for as the work progresses and develops it is necessary to accommodate and solve the problems that arise. In this sense the recurrence of certain well defined forms may be deceptive, as it may suggest that since Heath uses a certain number of constant elements, his paintings are preconceived and preplanned. This is not so. When the artist makes sketches from nature—be it a landscape or a figure—these provide him with ideas for a vocabulary of forms and relationships acting as aids to imagination. If one finds that many of the paintings in the exhibition indicate a trend to explore a limited number of relationships, it is because one could not exhaust their possibilities in a single painting. It is clear though that whatever original inspiration nature had to offer, it had been so assimilated as to become a part of the artist's personal vision.

Heath's paintings, to which he refers as non objective images, have changed since his last exhibition to accommodate a looser technique and a tighter and more defined focal point. Because many of the works painted during the past two years are large, Heath's technique has expanded, for when working on a sizeable canvas the act of painting, in some sense, cannot avoid becoming a series of gestures. The tightly packed areas of paint applied with a palette knife several years ago have been replaced by more transparent and spontaneous forms. Although the components of which his images are made, are closely related to the earlier works when the painter used strict geometrical shapes for the division of space, these have made their appearance instinctively and inevitably as a part of his total development. Heath reacts emotionally to visual stimuli and abstract ideas and notions have little to do with his work—yet his reactions are not immediate and no judgement is made without long deliberation. And, since a period of time must elapse for Heath to be certain about any of his own paintings none of those on view are his latest.



Pour la Brébis Galante. By Max Ernst. Collage. 5 1/2 x 5 1/2 in. Exhibited at the Molton Gallery.



Petite Solitude au Milieu des Soleils. By Picabia. Watercolour. 7½ x 5½ in. Exhibited at the Kaplan Gallery.

PAINTINGS AND DRAWINGS UNDER £100
AT THE KAPLAN GALLERY

Among the outstanding works in this exhibition is a gouache 'Petite solitude au milieu des soleils' by Picabia. It is dated 1917, a period during which Picabia, Duchamp and Crotti were concerned with drawing the attention of the public to the plastic values inherent in mechanical devices. The picture is further inscribed at the bottom: 'Tableau peint pour raconter non pour prouver', and the encircled numbers appearing on the various sections of it indicate further that Picabia drew an analogy between the picture and a mechanical blue print. As in most of Picabia's works of that type, the majority of which were executed solely in black and white, the colour is treated as a supplementary fill in for the black outlines, and only the central portion painted in silver creates the effect of absolute deliberation.

The lithographs by Vasarely demonstrate a very successful synthesis between design and medium. The solid mat colour fills the austere forms creating a powerful effect, reminding one that Vasarely is certainly a very able colourist, and if these prints miss being primarily decorative it is due to the fact that they are based on a coherent structure. There are also some prints by Boni, whose monotone heavy sugar aquatints are very effective, Corneille, Cress and Krishna Reddy. Of the painters whose names are not familiar both Georges Collignon and Simon Bilew show some interesting work. Collignon's 'Passage de l'Ange' and 'Flux et Reflux' in their animated movement contain echos of futurism, yet they are not without individuality, and the works of Bilew in the usage and disposition of forms and limited colours persistently remind one of Max Ernst. Other painters include Dubuis, André Wilder, Matilda Capisani and Wilfredo Lam.

DOLU, CARDINALI AND PANTOLI AT WOODSTOCK GALLERY

Halide Dolu is a poetess from Istanbul. She took up painting three years ago, when after an accident she was forced to spend some time in hospital. After working in figurative style to begin with, she was attracted to the most literary of all forms of painting—surrealism—which reflected not only her literary leanings but also her interest in psychology. The current exhibition consists mostly of abstracts, which fail to convey, unfortunately, any painterly sensibility. At best these sincere works are evocative of some inexplicable mystery, but in order to be able to express oneself successfully one has to come to terms with one's medium, and that Miss Dolu has still to do.

Cardinali from Italy conveys images with decorative simplicity. His male figures, which were described by Jean Cocteau as the artist's autoportraits, are distorted and elongated giving both depth to the picture area and a sense of scale. Cardinali depicts a world in which humans, animals, fishes and plants live in some detached and happy state, for even his earlier scenes of poverty fail to convey anything but an impermanent, circumstantial unhappiness. These pleasant and intense images rely primarily on a linear conception of form.

Primo Pantoli, another Italian, shares a certain decorative exuberance with Cardinali. He shows ink drawings on light watercolour background, of humoresque clowns, nudes and circus scenes. His lines are sensitive and the situations he depicts do not lack a sense of humour. The prevailing quality of these drawings is a sense of freedom and movement fitting into the complex pattern of heads, torsos and limbs.

MAUD SUMNER AT GRABOWSKI GALLERY

At her best Maud Sumner conveys the repose and stillness of collated forms which, in spite of the fact that they always evoke figurative associations, rely upon strict coherence of abstract elements. The painter works within a framework of a landscape. Whether she visualises it as a cross section or a plan, the qualities which endow these paintings with a life of their own are the delicate but bright colours, often almost luminous in their intensity, and the carefully worked surface texture in the undulating forms of her compositions. If one could describe these works as elegant one could never call them precious, for every painting constitutes a well digested experience. It is a pity that the artist finds it necessary sometimes to place within a well resolved structure of forms and colours an isolated miniature boat, or some other seemingly unrelated figurative object which detracts from the overall composition; for in paintings like 'Palestinian Desert' and 'Space Pattern' the structure works very well without incidental aids to identification of the landscape that had originally inspired the artist. The best works here reveal the sensitivity of Villon, where the artist's scope is attuned to her romantic vision, for Maud Sumner works within self imposed limitations of abstracting, distorting, and re-creating that which she finds within a given landscape. It seems clear from the range of work on view that Maud Sumner's development is not likely to stand still.

NAY AT NEW LONDON ART GALLERY

The work of Nay could be divided broadly into three main stages. The first one, which yielded most of his realist work of various degrees of stylisation, lasted from the time when he left the School of Fine Arts in Berlin in 1928 until 1939-40. The most famous of Nay's paintings of that time are undoubtedly the scenes of the sea shore and fishermen, depicted in muted colours and outlined with heavy flat black, as well as his Lofoten landscapes which he painted after a

APOLLO

visit to Munch in Norway and his stay there between 1937 and 1939. The lonely grandeur and certain monumentality of these paintings make one realise to what extent Nay could transform paint into an idea. Although Nay has often been referred to as an intellectual painter, his work does not bear witness to this assertion. When considering the paintings in the exhibition one can only conclude that Nay's best work has an emotional and not an intellectual origin. The second stage in his work consists of mythical paintings, 1945-1948, like his 'Oberon II' and 'Kythera'. These highly romantic works in heavily impastoed bright colours, at their best can transport one into a world of fantasy, and at the other extreme remind one of iced cakes encrusted with jewels. Their importance lies not in the obvious charm but in the fact that in them Nay had already experimented with the use of flat colour discs which have made up the bulk of his work since 1948. It is this last stage of Nay's work that constitutes his real achievement. Nay assembles colour in shapes of circles and polygons, rhythmically distributed over the picture area, which usually is also endowed with a trend or a direction imposed on it—as a rule either horizontal or diagonal. The painter does not utilise the illusion of space, i.e. third dimension, but the majority of the canvases contain a sense of movement and dynamism of which colour is the main factor. The superimposed interlocked forms constitute both Nay's invention and his signature.

CERVELLI AT SAVAGE GALLERY

The majority of works in Cervelli's current exhibition constitute a stylistic and technical departure from his work shown last year at the O'Hana Gallery. The most important section of the show consists of a series of works entitled 'Lettere Magiche'. These are a new development of the artist's work and combine several printings, often superimposed on one another from individual steel plates, in various colours, gold leaf encaustic, lacquer and sealing wax, as well as painted areas in gouache. Cervelli uses a limited number of themes and colours, and his motifs which suggest a Hebrew script, ecclesiastical emblems and Roman catacombs are abstract only inasmuch as they are not representative, yet they consist of a series of very definite images which are persistently evocative. His ingenuity in using paint, wax and gold as mood creating material is combined with a sophisticated imagination which finds inspiration in myths and ancient history. Apart from 'Lettere Magiche', there are several oil paintings and a relief made on a base of irregularly shaped cork on which an image of iconographic character is constructed out of dented sheet of pliable metal, colour and a pattern of large nails. Although these recent works still have the decorative quality which was typical of the more abstract reliefs and paintings shown last year, they have gained in personal content which elevates them beyond the character of a pictorially pleasing object.

Also on view is a group of French and English lithographs. Among the many internationally known names are a few works by two young artists Janet Dawson and Michael Sandle whose sensitive essays are worth taking note of.

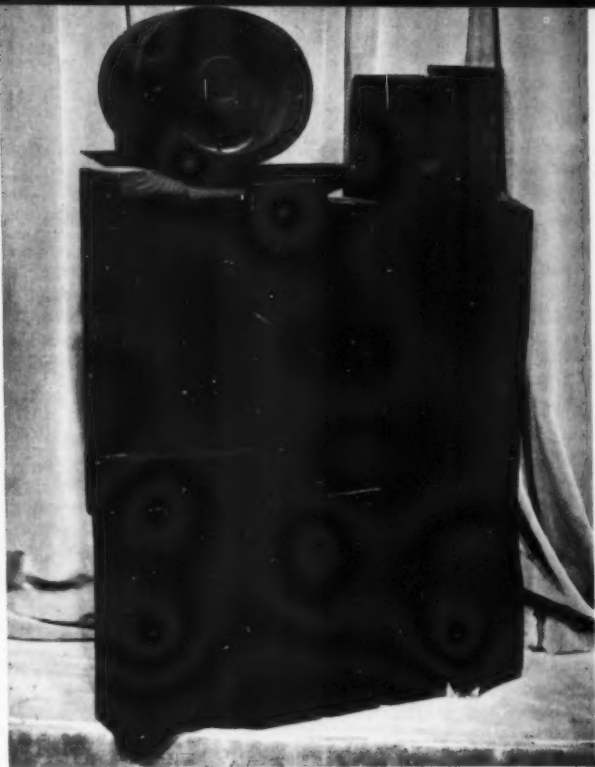
KARL WESCHKE AT MATTHIESEN GALLERY

Cornwall in the minds of many has a romantic aura, but to believe in the beauty of Cornwall is like believing in the emperor's clothes, for both are naked and have little to offer in the way of embellishments. Karl Weschke has depicted Cornwall in its most uncompromising bareness. Although his earlier paintings contained some vestiges of a romantic aura, some hopeful suggestion of a brilliant blue,

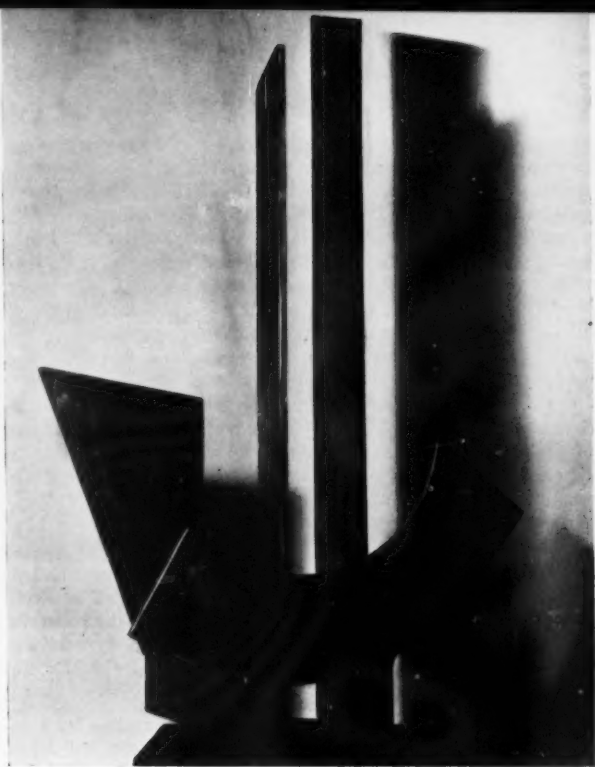
as in the 'Blue Horse' within the stark and scraggy background, the paintings of 1960 depend for their success entirely on the looming, cold, uninviting forms and colours of Cornish cliffs in the winter. It is also possible to realise on seeing so many of Weschke's recent paintings together, that whereas he is undoubtedly an expressionist and his works are mostly abstract (in the sense that Crozier's and Lanyon's are abstract too) he does not belong in any way to the group of artists to whose work one refers by the term abstract expressionism. The expressionism of Weschke goes further back, in the sense that it is extremely deliberate and considered, and has more in common with a painter like Lundquist than Weschke's own contemporaries. In the full range of browns, rusts, greys and tans, the painter achieves both luminosity in the heavy impasto, and solidity in the actual relationship of swirling forms. From the cauldron of paint and images suggesting the effect of rainswept cliffs, Weschke extracts from time to time an image that conveys both warmth and affection, like his large work entitled 'Embrace' and a pale nude. Although the scope of the exhibition has such a well defined character that by the very virtue of this it seems limiting, it is also clear that Weschke's emotional range is far broader than this might superficially suggest. Yet, from his works one can see that their creator is a stubborn, uncompromising man who can impose successfully his own discipline on any activity undertaken. The drawings, in spite of the fact that they indicate, or give a clue to, the way his large oils are constructed, are obviously for the artist's use only and should not really be shown.

WOLS AT GIMPEL FILS

The paintings and watercolours of Wols could be described as intellectual explosions. They are intellectual inasmuch as the basis of their creation is an idea or a notion, and their explosive quality lies in the dramatic spontaneity of their execution. Neither the painter's varied, uneven technique, nor his lack of preoccupation with the medium, matter particularly in this case, for Wols, like Klee, based his works on an image (not necessarily a figurative one), however tenuous or seemingly irrelevant. Wols' personal world suggests the love of the irrational, yet on closer inspection his images are obviously not created from dreams but a reality of which the elements are magnified and transposed so as to fulfill a different function. This is evident particularly in the watercolours, for the oil paintings represent a more complex procedure, in which the image does not assert itself quite so directly. In the former, the pale colours absorbed by the paper, act as a background and fill the complex linear drawings executed in black ink. His lines, full of nervous energy, not only give an insight into the artist's absolute involvement with his intensity of expression, often violent and sometimes poetic, but also his sophisticated and endearing sense of humour. In 'Les plantes et les plans' Wols makes a pun in the title and an exotic structure in the picture, which combines both organic and architectural elements. Among the drawings which communicate most directly the artist's sense of humour are, 'Le chinois en la negresse', 'La femme longue . . .', and 'Les oiseaux'. Wols often makes use of fantasy, yet his ink drawings do not entirely depend on its figurative context. The oil paintings, which range from 1947 to 1951—the year of the artist's death—have a more complex structure, which often unfolds gradually from the lower section of the picture area to the top. Many of the images have a clearly organic connotation, combining oval and circular forms with translucent and diffuse colour. They reveal the painter as both a poet and a mystic.



Jardin Terrestre 7. By Louise Nevelson.
Exhibited at the Galerie Daniel Cordier.



Space and Mass in Action. 1960. By Di Teana.
Exhibited at the Galerie Denise Rene.

ART NEWS FROM PARIS

By JEAN YVES MOCK

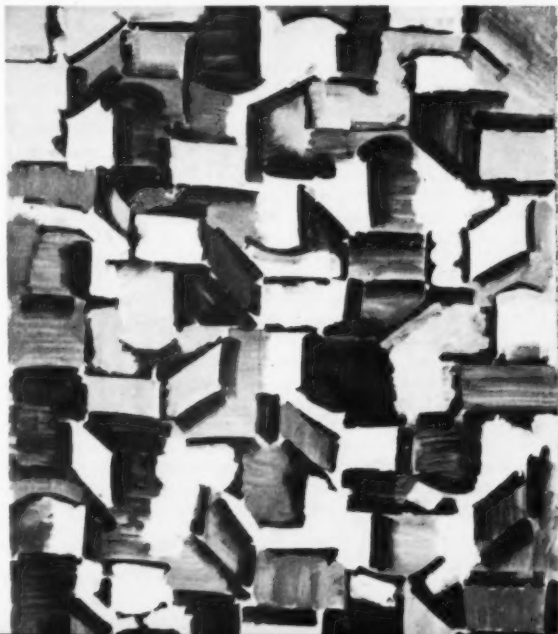
LES SOURCES DU XXEME SIECLE AT THE MUSEE D'ART MODERNE

France's turn has now come to be host to the sixth exhibition of the Council of Europe. The theme this year is the sources of the XXth century, that is, a panorama of the arts in Europe from 1884 to 1914, the years in which contemporary art was created. Coming after the exhibition consecrated to Humanism in Brussels, Mannerism at Amsterdam, the XVIIth century in Rome, the Rococo in Munich, and Romanticism in London, this exhibition (which will continue at the Musée d'Art Moderne in Paris until the 23rd of January) is perhaps the most immediately ambitious, and one which is conceived as much for the general public as for art critics and historians. For it is the origin of the world today that it brings into question, by retracing the varying national aspects of the stages which have preceded and produced our world, between the two dates of 1884 and 1914. 1884 saw the foundation of the Salon des Indépendants in Paris, and 1914 was the final date

of the unconscious happiness of the European equilibrium, an equilibrium which was threatened but which was nevertheless maintained till the eve of the First World War. All the movements, all the tendencies are represented by more than 1,200 paintings and drawings, models, objets d'art, furniture, iconographical documents. By its breadth and the enormous interest it arouses this exhibition is essential viewing for an understanding of the arts of our time.

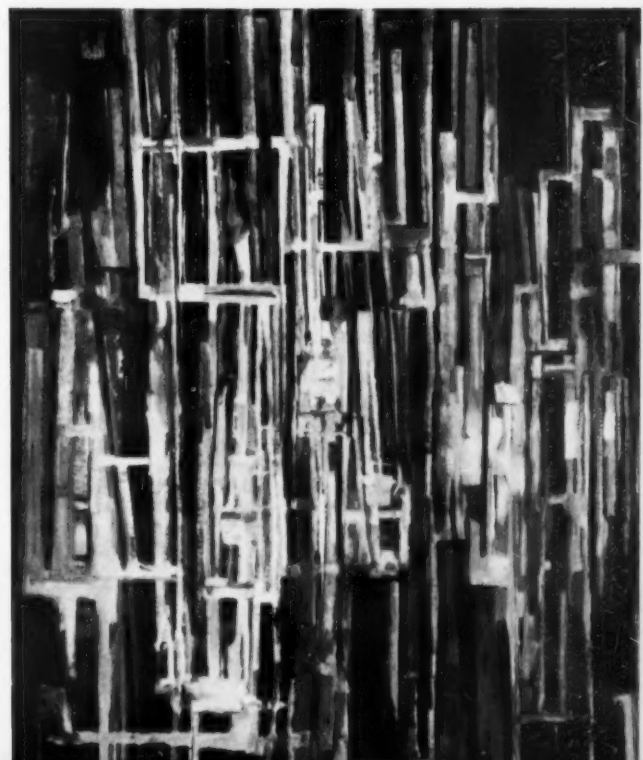
LOUISE NEVELSON AT THE GALERIE DANIEL CORDIER

Few works are preceded by their necessity. Louise Nevelson's *oeuvre* is one of those rarities in contemporary art which are thought out in terms of destiny. This emptiness, this solitude, this great void which precede the best of creative energy can be divined, subsequently, under the complete image of the finished work. Hers is the success of an ensemble of



Hommage to
Claude Nicolas
Ledoux V.
By Busse.
Exhibited at
the Galerie
Jacques Massol.

Les Chevalets,
1960, detail.
By Vieira da
Silva at the
Galerie
Jeanne Bucher.



co-ordinates which defines the personality of a work, a style which has been nourished by the perfect singularity of a soul, an experiment, a conscience, a quest. Begun out of solitude, despair, a lack of being, and her own refusal of this frustration, art then becomes for the real artist the only possible form of vital energy, a unique force which progressively creates a world, an *elsewhere* which assimilates itself to our world, slowly abandoning its own adventurous zones.

Louise Nevelson was born at Kiev sixty-odd years ago. She was four when her family emigrated to America and there, apart from a few European trips, she has always lived. This first exhibition of her work in Europe has come at the moment of absolute mastery. The integrity with which she has taken on the risks of her spiritual adventure and her search for a sculptural expression which would be a beginning and an end, and not just a survival of experiments undertaken by others, leaves us on the threshold of a completely successful achievement, definitive and haunting. This *oeuvre* is doubtless linked to the best of surrealism, but it has purged itself of all artificial picturesqueness and absurdity. The strangeness which bathes it is not that of an aesthetic which the artist has approached from the outside. Singular, but not systematically so, Louise Nevelson's work proposes to us the slow metamorphosis of an enigma into an image.

BUSSE AT THE GALERIE JACQUES MASSOL

Busse's paintings find their exaltation and stimulus in themselves. In his canvases the exaltation of forms proceeds from a kind of simple, spontaneous, highly-coloured heroism. The act of painting is in accord with a certain frank and deliberate bravura. Thirteen of his recent canvases in this exhibition form an homage to one of the most inventive creators in the whole history of French architecture: Claude-Nicolas Ledoux. Lyrical, romantic, surrealist before his time, Ledoux has been forgotten until recent years. Most of his works have completely disappeared, but there remains a large number of plans and models which announce in the second half of the XVIIIth century that decisive turning point of a civilisation and prefigure the functionalism of the XXth century. Busse's style is both epic and romantic; the rigour of his compositions is a little dry, but the opposition of oblique and parallel lines, of black and white and of colour reduced to mere indications suggests a generosity which is heroic, almost martial. In his canvases, one distinguishes an architecture of neatly stamped out masses whose surface relief interprets the meeting of plane and space. The sections, the various planes which cut up and assemble the volumes create a series of spaces by a series of spontaneous antitheses. Nothing is static. Under their various aspects, the forms, the axes of the composition orient the profile and the multiplicity of contours, and create the formal vocation of their cohesion.

VIEIRA DA SILVA AT THE GALERIE JEANNE BUCHER

Rigour and harmony: these are perhaps the two most important qualities of Vieira da Silva's work. They give birth to that balance of linear structures, that long flight of lines to an imaginary horizon, and the intoxication created of spots of colour either subtle or frank, sad or scattered. Geometry and vague yearnings, an exactingness, the consciousness of an end which ever eludes, the precision of a landscape reduced to its archetype, combined with melodious aestheticism have been the driving powers behind Vieira da Silva's *oeuvre*. They have given it a climate, a form, a continuity. These recent works are along the same lines as those of previous years. Any renewal is imperceptible. Perhaps the ensemble is more neutral, more velvety than it was, more cunningly greyish in tone. An *oeuvre* which time has rendered familiar resolves the paradoxes which went to create it. Her work will never again be revolutionary. But it retains its charge of latent poetry, and one divines the passage of time in its space. But we are here at the frontiers of weightless perfection.

DI TEANA AT THE GALERIE DENISE RENE

Marino di Teana has lived in Paris since 1953, where he has belonged for the last three years to Denise René's group of artists. Born in 1920 in Italy, he left his homeland in 1936 for Argentina where a hard life preceded his artistic success. A mason, he studied mechanics before approaching aesthetics. In his work, there is no hint of morose or refined delectation. His steel sculptures are created from geometric flat elements which orient an extremely neat assembly of surfaces and lines which appeal to a spatial, not a tactile sense. The planes are juxtaposed, super-imposed, they conflict in shadow, they stand out against each other in the light. By definition, and whatever the scale of the individual sculptures, this is monumental sculpture which has been directly influenced by the evolution of contemporary architecture. This art of volumes carved out in planes succeeds in its expression of an austere and occasionally exalting thought.

LAPICQUE AT THE GALERIE VILLAND GALANIS

These recent works of Lapique, dated 1958, '59, and '60, take up again the themes and the style that we know so well: NUIT ROMAINE, MANOEUVRES AU LARGE DE BREST, LAGUNE, these are familiar themes. Their style? As always, it is a question of a great vivacity in the parcelling out of the colours, a synthetic rapidity of line or brush stroke. The sureness of eye is the same, but these qualities we liked in Lapique and which somehow assure him his place as one of those baroque painters who create an immensely enjoyable and pleasantly colour-splashed *fantaisie* are not seen here at their best. A certain flabbiness has insinuated itself into his rapidity of style, and the crude light which bathes these canvases does not always re-create from its contrasts that visual joy he is seeking.

NEWS from London Galleries

KNOEDLER'S at 34 St. James's Street, London outpost for their establishments in New York and in Paris, show on our cover a magnificent *Portrait of a Lady*, a panel by the Florentine master Jacopo da Pontormo (1494-1556). We have grown to appreciate Pontormo's portraiture even above his religious subject pictures, the first fruits of his precocious genius. In this excellently designed portrait of one of the great ladies of Florence under the Medici we have Pontormo at his best. There is always about his work in any vein a sculptural firmness (witness the *Joseph in Egypt* in the National Gallery), and this, combined with the glowing splendour of his colour, makes Knoedler's picture one of his most typical works.

THE GROSVENOR GALLERY are continuing their exhibition of the graphic work of Marc Chagall until the middle of December when it is to be followed by one of "Ceramics of Picasso". The Chagalls consist of original signed lithographs

and hand-coloured signed etchings, and one can think of nothing happier as a rather particular Christmas present for the discerning than one of these gay and beautiful things. Chagall is at his happiest in these graphic mediums; his playful mind, full of bouquets from which embracing lovers emerge, of animals which acquire wings or are in process of metamorphosis into birds, his villages which are part real, part toy, his charming disregard of time, space and gravitation—all this makes him the ideal merchant of dreams. Even when, in the coloured etchings, he deals with tragic Old Testament stories we still move in a fairy-tale world. His poetic sense extends to his colour, so brilliant in its use of primaries, yet so subtle. "Such stuff as dreams are made of", these original prints from his hand are pure escapism.

THE PARKER GALLERY in Albemarle Street, although it always has on exhibition some most pleasing early nineteenth century landscape paintings and others of the shipping in

NEWS FROM THE LONDON GALLERIES

which the house specialises has a centuries-old reputation for prints of another kind: topographical, shipping, and military early prints. The cornucopian portfolios of these are surrounded by a host of other collectors' pieces: ship models, weapons, and such-like specialities of the Parker Gallery.

LEFEVRE GALLERY December exhibition is of the work of Eva Fischer who has an impressive list of one-man shows to her credit in Europe and America although this is her first here. She certainly has an individual eye, and her townscapes of Rome, of London, or elsewhere build up in a kind of Byzantine beauty of line and colour. She has a lovely sense of illumination, often picking out a passage in a painting in what seems an arbitrary manner though it could probably be accounted for as a natural effect. There is excellent draughtsmanship behind her painting: the interwoven forms of foreground boats, of bicycles, street umbrellas and, above all, of arches and buildings are indicated in sensitive line, and then given a glowing life with fine colour.

PAUL LARSEN at his Duke Street Gallery is showing a lively assortment of the Flemish and similar Seventeenth Century masters in which he specialises. The showing is exceptionally rich in still-lives and flower-pieces, among them a late sixteenth century work which Mr. Larsen classifies as German, a Dutch *Still Life* by Juriaen van Streek, another by Jan Soreau, and another by Jeremiah Wechinger who flourished in the late sixteenth century. Along with these and many other fine Netherlandish paintings there is a very delightful *Enthroned Madonna and Child*, German probably, but deeply influenced by Northern Italian art of the period.

O'HANA GALLERY also are showing Flower-pieces but in their case the works are by the modern or contemporary painters in whose hands nature is the starting point for excursions into art. Picasso and Braque, Renoir and Van Gogh, Jawlensky and Vlaminck are among the artists chosen. So is Aizpiri whose stylised work has often been seen at this gallery.

At ALFRED BROD GALLERY the specific Autumn Exhibition of Old Dutch and Flemish masters ended in mid-November, but fine pictures are always on view in these intimate rooms in Sackville Street. Incidentally a correction: the picture we reproduced in our November issue was given the caption of another work in Mr. Brod's exhibition. It should have been *Mother and Child* by Hendrik van der Burch, a master whom, until Dr. Hofstede de Groot re-discovered him in 1921 was confused with Fabritius, Vermeer and Pieter de Hooch, to whom this work was long attributed.

Following our reference in the October issue to the Exhibition at LEGGATT'S of the painting *Embarkation of George IVth* attributed to that elusive personality, William Turner de Lond, whom some believe to be an alter ego for the great Turner himself, Mr. Hart of NEWMAN'S GALLERY in Duke Street supplied information concerning two other William de Lond works. Some years ago Newman's had two paintings by him, which they sold to a client in the Midlands. Both were crowded town views: one of Dublin looking across the Liffey to the Four Courts, the other of the Centre of Limerick. Mr. Hart sent photographs of these; and, by the courtesy of the gentleman into whose collection they went, we reproduce the Limerick painting.

Arising also from the Turner article may I make *l'amende honorable* to the Tate Gallery if my comment on the Turner collection there indicated that they were not being adequately displayed. Sir John Rotherstein drew my attention to it. I took an early opportunity to revisit the Turner wing at the Tate, and there in all their splendour of quality and quantity the pictures certainly were. I spent a rhapsodic hour: seldom is error so rewarded.

BROOK STREET GALLERY, at 24 Brook Street is the newcomer to London Galleries this month, and a very elegant newcomer, indeed. The opening exhibition is of Klee and Picasso drawings and water-colours, and an exciting collection of these are on offer. They belong to several periods of each of the artists, and are all reproduced in the impressive catalogue. Picasso's page of studies for *Les Saltimbanques* from 1905, the coloured crayon *The Swallows* of 1934, and *On the Seashore*, a line drawing on the Satyr and Nymphs theme of 1954 are among the Picassos and demonstrate that the selection covers almost the whole span of his work. This is equally



Limerick. By William Turner de Lond.

true of the Klee. Practically all the drawings of both artists are signed. One of the delights of this charming new gallery is the ingenious method of display: the pictures hang upon suspended rods a little distance away from the walls. It gives a kind of intimacy when the work is, as it were, ready to meet one half way; an idea especially suitable for the present show.

NORBERT FISCHMAN GALLERY at 26 Old Bond Street is especially fortunate in these days of difficulty in obtaining Old Masters of fine quality in that during his long career as a dealer the late Norbert Fischman accumulated an excellent collection of these, and many of them are still in the possession of the gallery as it now continues under the direction of Mrs. Fischman. It was an excellent idea, therefore, to select from among them a series of more than twenty works covering a wide field: Italian, Flemish, Dutch, Spanish, French and English. The earliest is an excellent *Portrait of a Girl* on copper by Soforisba Anguisciola of Cremona who in 1560 went to the Court of Philip II of Spain. Born in 1530, she lived to be painted herself at the age of 96 by Van Dyck. The latest work in the exhibition is by Beechey, *Portrait of Lady Bentinck*. Gainsborough's Francis Basset painted soon after he settled in Bath and referred to by Prof. Ellis Waterhouse in his "Check List of Gainsborough Portraits" is particularly attractive. A pair of pictures *Husband and Wife* by William Dobson take the English story back to the middle of the 17th century. Van Dyck's *Portrait of a Nobleman from the South* and Franz Hals' *Portrait of a Gentleman*, which was in the Louis Fry Collection and was in the R.A. Winter Exhibition of 1882, are the leading Netherlandish works, along with a *Portrait of a Lady* now given by Dr. Valentiner to Ferdinand Bol though it was long attributed to Rembrandt. A *Portrait of Rembrandt* himself which may well be a Self Portrait has also been attributed to Carel Fabritius. A delightful *Child Portrait* by Cornelis de Vos; a *Poet* by Ribera; a *Young Man* by Piazzetta: the exhibition is full of good things, and collectors, art enthusiasts and historians will probably find their way to Mrs. Fischman's Bond Street Gallery on this occasion. The Exhibition is open from December 6th to 30th.

CHAPMAN GALLERY at 241 King's Road, Chelsea, old established as framers, are holding their first exhibition there. It consists of the paintings of A. Thomas. A letter in the Catalogue from Annigoni, in whose vein Mr. Thomas works, reveals that in Italy in days before the war Thomas was already painting in this Old Masterly way, had a number of successful exhibitions, and then returned to England and was almost lost sight of as a painter. The pictures showing at Chapman's are varied in theme and in subject, but everything is linked by the highly finished technique of an artist who not only clearly admires the Flemish Old Masters but has evolved a modern technique which incorporates their methods and something of their style. Portraits in such guises as *The Banker* or a Self Portrait as *Judas*; Flower-pieces; Trompe l'Oeil; Candlelight studies; Symbolic and Scriptural subjects all are embraced by his craftsmanship. The works are at the farthest remove from the fashionable Action Painting; and one can understand Annigoni's enthusiasm for them and his influence upon the artist.



Jeunesse.



Faune dévoilant une femme.

PICASSO'S GRAPHIC WORK

By JASIA REICHARDT

"WHAT Descartes had done for philosophy, Picasso, without realising the extraordinary thing that was happening, repeated in the realm of art" wrote Pierre Reverdy thirty years ago. Picasso's achievements lie not only in the prodigious quantity of excellent work, before and since Reverdy's statement, but also in the fact that he has made it possible for much modern art to come into existence and to be accepted more quickly than it would have been otherwise. The latter is obviously not a conscious achievement—the fact that his name has become a household word has little or nothing to do with the artist's own doing. But, whereas Descartes' appeal, because it is exclusively concerned with the intellect, is esoteric and therefore limited, that of Picasso, whose expression is emotional as well as intellectual, has become more generally accepted. Because of the surprising and persistently varied and new works produced by him with unceasing verve and enthusiasm, Picasso has become a figure whom it is simply impossible to ignore as an artist as well as a personality. To own a Picasso has become synonymous with having a fine work of art, a status symbol and a sound investment. There is no precedent for this type of occurrence and as the demand for the artist's work has been

increasing steadily so the galleries have been trying to satisfy it as far as possible.

The exhibition of some 400 prints at the Redfern Gallery includes Picasso's work of all periods, and he has worked in the graphic arts for about 55 years. Print-making for Picasso has not been a supplementary activity to painting but a complementary one, and one could say that many of the ideals he strives for are those of a perfect craftsman. Whereas after 1930 he chiefly concentrated on etching, after the second world war, during which he lost interest in graphic work altogether, Picasso turned again to lithography. In spite of the limitations of working on stone, Picasso achieved some incredible effects, especially in the use of colour, and indeed as a craftsman, he has certainly surprised the famous lithographers Mourlot and Lacourière. Once, when asked by an astonished skilled craftsman, who had been printing lithographs for years, how he had obtained certain results, Picasso replied: "with no matter what—with this rag and a little saliva". Whatever medium he tackled his inventiveness was unflagging, and whereas the earlier works are characterised by a tension and tautness of line, the latter ones have softer and warmer qualities. Yet, with Picasso one is not really aware of the medium. One's first reaction is that the picture one is looking at is a bull, or a head, or a nude by Picasso, and one does not think of it in terms of technical data, i.e. that this is a lithograph or a dry point etching. And, of course, this is the important thing—the medium is transformed and therefore can be forgotten. This exhibition is a comprehensive one making any choice other than a purely personal one somewhat random.

Apart from the heads of young women, models in the studio, birds, nudes, clowns, still lifes and bacchanalia scenes, are



Minotaure aveugle conduit dans la nuit par une fillette tenant une colombe aux ailes éployées.

PICASSO'S GRAPHIC WORK

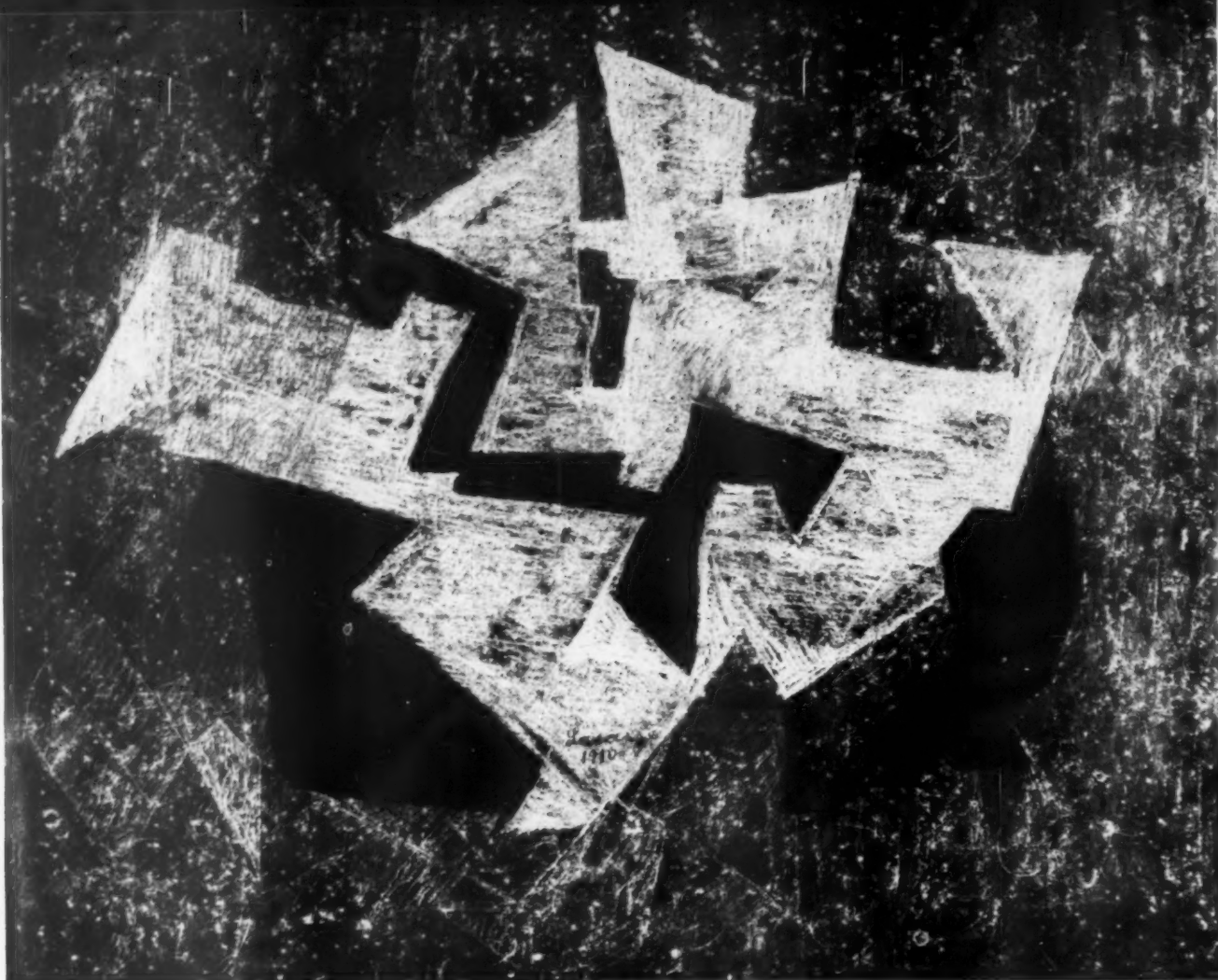


A design for a scarf by Picasso for the Festival mondial de la jeunesse et des étudiants pour la Paix, which took place in Berlin from August 5th to 19th in 1951. It illustrates the fusion of the races, was printed in four colours on white linen measuring 29½ x 31½ in. The four profiles which represent the negro, the oriental, the red indian and the white man are considerably stylised to stress the obvious racial characteristics.

included some complete abstracts, among which 'Dessin: rouge et noir' fascinates, not for its content but as an idea. The design consists of red and black dots arranged in a pattern—neither significant nor explicit, yet it has a certain endearing humour with which the artist endows many of his works so that the monument that Picasso's name stands for can never be a pompous one.

The stage has been reached when Picasso as a phenomenon of genius has been so firmly established that the attitude to his

works becomes increasingly more analytical—from the most important to the frivolous, his works have been classified, codified, dismantled, by ardent devotees. Only a narrow line divides the explaining of a painting to explaining it away, and in the case of Picasso therein lies the danger. Thus it is necessary to remind oneself from time to time that pictures were only meant to be looked at, and that no theory regarding a painter's work can give one more understanding of it than the pictures themselves.



Pastel, 1910, 16 x 20 in.

LACASSE

IF one could divide people into two simple groups of those that give and those that take, then Lacasse would be in the first category. Even though such division is not practicable one could say that Lacasse is orientated towards the attitude which dictates that art must owe something to humanity, that even in its most abstract form it must make some social contribution—it must elate, teach, inspire, direct, or just provoke thoughts. Art which is not concerned with these functions, or similar ones, must become sterile and the attitude of Lacasse to this problem indicates that he is well aware of its implications. The painter's idealism is borne out by facts—not isolated incidents—but a way of life, a purposefulness in making a contribution to enriching the human experience.

For Lacasse painting is only one facet of the creative activity which goes under the heading of art, and during his life he has been involved not only with painting, but also with the theatre, literature and pottery. Although his work could have been seen in various galleries for over forty years, his merits had a late recognition, and only during the past four or five years has Lacasse been ranked among the important painters who live and work in Paris. Yet, when one looks at his early works one must realise that already in 1930 he had tackled the problems which the younger painters had brought to the public notice some fifteen or twenty years later. If Julius Bissier was 'discovered' in 1958, then to some extent so was Lacasse many years after starting out on the path for which he later became known.

Lacasse was born in 1894 in Tournai in Belgium. He was the youngest of five children of a poor, working class family,

An appreciation by JASIA REICHARDT

and his childhood and early adolescence seemed to indicate that, like his father, Lacasse would become a quarryman. Yet, when at the age of fifteen young Lacasse began his work as a labourer and later as stone breaker, the night school which he attended to learn lettering and imitation of wood and marble as well as serving an apprenticeship as a house painter some time later, indicated to him the possibilities of a different occupation. In 1912, with the commencement of studies at the Ecole des Beaux Arts at Tournai, Lacasse had escaped the almost inevitable future of following in his father's footsteps and manual work. During the first years of studying art, his free style of painting had earned him the nickname of 'mosaicist'. When, after the first world war, during which Lacasse was wounded three times, captured by the enemy and escaped more than once, and finally took refuge in a civil hospital, the young artist entered the Royal Academy at Brussels his progress indicated a fertile talent and a natural ability to transform sensations into visual terms.

In 1920 Lacasse graduated from the Royal Academy with top marks. Whereas some of the pictures he painted around 1911 were characterised by a cubist manipulation of forms, his subsequent work, roughly until 1936, was based on realistic themes and the majority of his canvases represented the heavy, absorbed figures of workmen—the familiar memories of his childhood of men engaged and moulded by manual work. After graduating Lacasse spent a year travelling in Italy and Brittany and eventually settled in Paris. The following five years probably contributed more to his visual education than the time spent at art schools. Not only did Lacasse explore the possibilities of painting beyond the



Painting, 1960, 30 x 40 in. Collection Halima Nalecz.

boundaries of objective phenomena but also became acquainted with other forms of art as means of communication. Luckily Lacasse escaped the hazards of complete specialisation, and when in 1931 he started a gallery 'L'Equipe' in Montparnasse, it became a centre of a cultural movement where lectures were delivered, theatrical productions staged and paintings exhibited. Among the artists whose work was shown were: Picabia, Gleizes, Picasso, Delaunay and Vantongerloo. Behind this varied activity was Lacasse who, with great energy and enthusiasm, was trying to assimilate creative functions into everyday life. He did not need much encouragement—he had faith in the activities of L'Equipe being worth while, and with undaunting efficiency circulars announcing various functions would be distributed and thrust upon the passers by. The strange thing about L'Equipe was that it neither represented a movement nor was run collectively—the sole inspiration, driving force and pioneering spirit was provided by one man—Lacasse. The years between 1939 and 1946 were spent by the painter in England. He arrived here with the French army and was put in charge of a rehabilitation centre for wounded soldiers. Later, he taught pottery in Stoke on Trent. After the war Lacasse returned to Paris and continued to work where he had left off in 1939.

The painter's development since that time has been based mainly on two fundamental aspects, i.e. pictorial organisation (structure), and emotional expression (colour). The two are interdependent, which does not make the first any the less logical nor the second any less spontaneous.

Apart from regarding the functions of art as a sort of mission, there are two things with which Lacasse is specifically involved. They are—visual impressions as memories of an experience, and light as a quality of colour. As far as the

first is concerned, Lacasse is profoundly affected by external sensations, whether their effect is emotional or purely visual, the events of a day, the impressions of a journey, find their way directly into his canvases, and thus there are several paintings in the exhibition at the Drian Galleries which were inspired directly by Lacasse's recent flights between London and Paris. In these particular works the swinging forms suggest a displacement of volume, constantly creating new spaces which, like illusions, have no finite dimensions.

In the work of Lacasse one finds echoes of Delaunay's colour experiments which were essentially based on the re-arrangement and application of the effects of light refracted by a prism, as well as the optical mixing of colour of the pointillists, who also used the spectrum palette. In all three cases the effect of any given hue is more brilliant and luminous than if its application was limited to the squeezing of one tube of paint. The impressionists' colour theory developed by the pointillists and the orphists has found a new application in the work of Lacasse, for whom colour must be either synonymous with light or an extension of it. The whole drama of Lacasse's paintings is based on the modulation of colour in space. The impact of these effects is not based on associations but on the inherent mood with which the work is inspired. His works have a powerful emotional content—here the spirit is caught up in the material form of receding and advancing planes, from the luminous focal point to the edges of the canvas. His latest paintings have a greater mobility and freedom in the dynamic forms oscillating on a central axis.

The exhibition at the Drian Galleries continues until January 7th, 1961.

CZESLAW RZEPINSKI

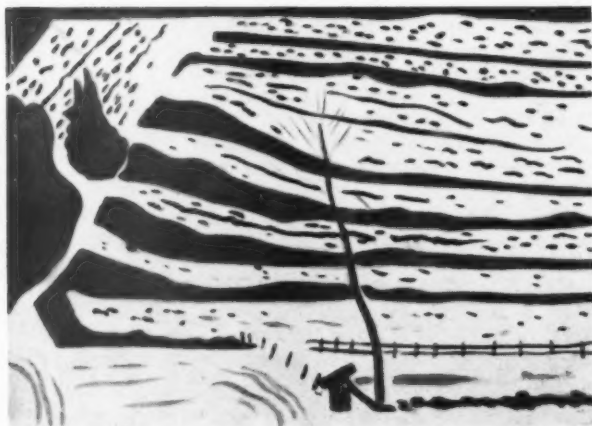
AT GRABOWSKI GALLERY

The Grabowski Gallery at South Kensington continue to explore the wealth of artists working in Poland during this century. It is interesting that whilst since the Revolution (save for a brief period at the beginning of the 1920's when abstract machine forms were encouraged) art in Russia has been cut off from the main European currents, the cultural links between Poland and France have somehow remained open, and Polish art has kept pace with the successive movements of the *avant garde*. Exhibition after exhibition at this gallery devoted so largely to Polish work has shown the acceptance of everything up to the most advanced abstraction, and the creators of these paintings have often been men holding official posts in the art academies of the country.

Grabowski's latest introduction—once again it is a first one-man show in London—is Czeslaw Rzepinski. On this occasion the artist is not an abstractionist in the ultimate sense of Action Painting. His refined selectiveness from the visual facts of his subjects, and his aesthetic reinterpretation of these in terms of paint, make him an abstractionist in that other meaning: one who abstracts from nature. But a moment's contemplation reveals the basis in the thing seen. This in varying degrees, for Rzepinski has no consistent mannerism. A first impression of these twenty works gives the impression that they are a retrospective selection, and it comes as something of a surprise that they were all painted either in 1959 or during this year. *Pigeons*, for example, almost pointillist in its vibrating and harmonious colour and clearly stating its subject as a visual representation, might well have been an early style from which he has moved to a more presentational one; in fact, it is one of his latest works.

Born in 1905 he has been established as an artist in his native country now for thirty years, and since 1945 has been Professor of Painting and Rector at Cracow Academy where he himself was a student from 1926 to '29. His reputation was established between the two wars, and as early as 1932 he exhibited in Paris at the *Salon d'Automne*, and in 1939 in New York. After the last war his work was shown in several European capitals, Berlin, Paris, Brussels, Prague and the U.S.S.R., as well as in India; and this year he was represented at the Venice Biennale.

During the first years of his painting he was associated with the "Kapists" in Poland, a group of artists who were clearly under the influence of the French Post-Impressionists who stood nearest to Impressionism itself; and the influence



Winter, 1959. Oil. 38 by 46 cms. 15 by 18 in.



Black Jug, 1959. Oil. 92 x 65 cms. 36 by 25½ in.

of Matisse is still apparent in his work, for he displays something of the same colour structure and decorative two-dimensionalism in several of the pictures exhibited. In landscape, in figure (which is not either his favourite nor his happiest theme), and in still life he can most successfully use this method. There is a twice-removed echo of Far Eastern art in much that he does, especially in his landscape. The utter simplicity of his statement and the reduction to the bare essentials, the two-dimensional feeling about so much of his work, and a certain poetry in it: all adds up to the creation of a mood rather than a statement of fact. One has but to look at such a canvas as the *Winter* landscape to see that this is effective.

Like so many contemporary artists he turns to still life often for his subjects. A black jar on a bright table cloth against a background with splashes of colour, yields all he needs. Indeed, the simpler his motifs the more able he is to exercise an art which now depends almost entirely upon his own manipulation of the colour for its own sake and as the expression of tone and light and form. Again one is reminded of the method of Matisse.

One would have liked to see some of his earlier work included in the exhibition to judge whether there was any deliberate development in this, or some definite direction.

Not the least interesting contribution to the exhibition is that of twelve large drawings, chiefly landscape. They are nearer nature than the paintings, and the black and white, a mixture of brushwork and broad crayon, beautifully convey the light and air. As so often happens, the drawings reveal the technical quality which lies behind the paintings, and they succeed in being themselves finished works of art.

THE LIBRARY SHELF

THE FASHION IN CROWNS

By MARTIN HOLMES

*Lord Twining: *A History of the Crown Jewels of Europe*, Batsford, 1960. £16.16s. nett.

BROADLY speaking, there would seem to have been two main types of European crown from the Dark Ages to the present day. There was the open circlet, a variant or derivative of the jewelled head-band of the Eastern Empire, and there was the closed, so-called "imperial" type, a development of the metal-framed helmet of felt or leather that was worn from Romano-Celtic times well on into the Middle Ages. Both types existed side by side, and specimens of both are still to be found in Europe, in greater numbers than one might have expected before studying Lord Twining's vast and valuable collection of photographs and descriptions.* Two things arouse the interest in particular—that there should be so many ancient crowns preserved at the present time, and that there should be so many others of comparatively modern make. Renaissance crowns, yes; baroque crowns, very possibly; but really ancient or modern crowns of ruling princes (as distinct from those of Consorts) come less readily to mind, until one turns over these illuminating pages, to find unfamiliar pieces like the Crown of St. Henry at Munich and the Roumanian "crown of steel" made from the metal of a captured cannon for the coronation of the first King Carol in 1881.

Eminently practical is the principle on which many early crowns appear to have been constructed. Instead of being rigid and unyielding, they are of hinged plates, linked by highly ornamental pins, the heads of which often fit into the design as subsidiary ornaments. A crown so made not only adapts itself to the shape of the wearer's head, but can be conveniently taken to pieces for packing and, if necessary, pledging. Here is the explanation of the ease with which Henry V of England was able to deposit separate pinnacles of his State Crown with individuals or institutions when borrowing money for his wars in France, and here, too, those references to odd plates, pinnacles and fleurons from former crowns that turn up occasionally in royal inventories. The circlet made in 1858 for Queen Victoria was constructed after this fashion. It is made up of no less than sixteen hinged plates, and the crosses and fleurons around the rim are all removable, so that one or more could be taken out entirely to vary the style of the diadem, or replaced by a group of honeysuckle-patterned ornaments, one of which formed a setting for the newly-acquired diamond known as the Koh-i-Nur. The fashion of the XIIIth century had proved itself sufficiently practical and decorative to be well worth following in the XIXth.

Naturally there were rigid crowns as well, of the open form, but it is interesting to see how few of them seem to have been intended for actual daily wear. Most of the examples are votive crowns, funeral crowns or crowns on the heads of images and reliquaries, with the logical exception of crowns worn by royal ladies. These might follow rigidly the outlines of the elaborate coiffure on which they rested, like that in the portrait of Margaret of Denmark, consort of James III of Scotland, or might sit lightly on top of the head-veil or surmount the flowing locks of a bride, as in the nuptial crown of Margaret Plantagenet, still preserved at Aachen.

The two brides were almost exact contemporaries. Margaret of England married Charles the Bold, Duke of Burgundy, in 1468, and Margaret of Denmark became Queen of Scotland in the succeeding year. (Lord Twining's repeated dating of the

Burgundian marriage at 1475 is hard to understand, in view of the amount of historical evidence available.) The Aachen crown is a small but lovely example of the use of three media—gold, jewels and enamel—and bears amid its pearls and diamonds the White Rose badge of the bride's brother Edward IV of England, the armorial bearings of Burgundy and England impaled in token of the marriage, and round the rim, in letters of red, green and white enamel, the name MARGARITA DE YORK. Worthy of recollection, perhaps, though this book has omitted to mention it, is the fact that the leather case of this crown is still preserved—a round container like an Edwardian hat-box, decorated with the initials and armorial bearings of the Duke and Duchess, and reminding us that crowns, as much as the humbler articles of costume, had to be packed for storage or transport as occasion demanded.

When we consider arched crowns, we find the pattern to be rather different. The metal-framed helmet of felt or leather is found from Roman and sub-Roman times onwards till it develops into the *Spangenhelm* of the Middle Ages. Various helmet-frames have been found from time to time, upon the heads of skeletons, and though the example lately discovered at Hockwold is too light to be of service in the field, it is perhaps better considered as a ceremonial helmet than as a crown. Selden, writing under James I, has much to say about the forms of early crowns, and illustrates certain national types, but it is interesting and salutary to note that that great jurist says nothing about any particular significance being attached to the "depression" of the arches in the centre. That theory appears to have cropped up in comparatively recent times to explain a variant that stood in no real need of excuse or explanation. On certain coins and seals a full-face portrait shows the crown with a dip in the middle that permits the finial or top-knot to be brought within the circumference of the design, but in a profile depicting the same sovereign, and the same type of crown, there is no such depression because the crowned head fits the picture quite easily without it.

With the coming of the Baroque period, crowns took on more undulating curves. The State Crown of Charles II changed its form periodically; Sandford's illustration of it in the time of James II shows it almost horizontal across the top, while at the present time its arches rise in the centre like those on the Imperial Crown of its last wearer, George IV. Grisoni's drawing of it at Windsor, however, shows that when it was set for George I the arches were bent into a very different outline. Grisoni has shown such meticulous care in depicting the settings of the stones (still quite recognizable in the empty frame) that we may safely take his word in respect of the general form as well.

Enough has been said to indicate something of the nature of this vast and interesting book, which embraces not only crowns but sceptres, orbs, swords and miscellaneous jewels preserved as heirlooms in the various European royal families. That there are inaccuracies of fact, dating and inference cannot be denied, the author has been led astray now and then by over-reliance on dubious authorities, but the main point is that the book exists, and will be a useful work of reference for many years to come.



Nuptial Crown of Margaret of York, 1468.
Minster Treasury, Aachen.

LOOKING AT PICTURES

Reviewed by HORACE SHIPP

"Looking at Pictures". By Kenneth Clark.
6 colour plates; 75 in monochrome. 200 pp.
7½ by 9½ in.
John Murray, 37s. 6d.

Detail from Rogier van der Weyden's
"Descent from the Cross".
The Magdalen.



FEW activities would appear to be more simple than looking at pictures, but one has only to spend a little time looking at the lookers in one of our great galleries to realise that most of them are actively engaged in passing pictures in a ritual of cultural acquaintance which demands the minimum of devotion. The postcard stall at the exit will fulfil any further demand: the National Gallery, the Louvre, or the Prado has been dutifully "done". Granted that the most perfunctory traffic with works of art is better than none, and this brief encounter is itself a tribute to all that great art means. Even at its slightest here is something of the spirit of La Rochefoucauld's *mot* "Hypocrisy is the homage which vice pays to virtue."

Any of us who by lecturing or writing have attempted to deal with this most subtle and individual matter of art appreciation will know what difficulties there are. Art appreciation is itself an art. It demands deep knowledge, but the brain must not stifle the sensitive response of the spirit. And if it is to be conveyed it demands that rare gift of guidance which has in it humility as well as understanding, and power over language.

In all this Sir Kenneth Clark is an artist, and his new book entitled simply, "Looking at Pictures" stands worthily beside his previous "Landscape into Art", though this material was first addressed to the million readers of a Sunday newspaper in its origin and "Landscape into Art" was for Oxford under-

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Magazines. *Aujourd'hui* (modern art—6 issues £5.10); *Cimaise* (modern art—6 issues £2.10); *Domus* (modern homes—12 issues £6.6); *Das Kunstwerk* (fine modern work—12 issues £3.10); *Stile Industria* (modern industrial design—6 issues £4.4); *Structure* (on constructionism 2 issues 18s.).

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graduates studying the humanities. Like Ruskin himself he brings to the task not only knowledge and enthusiasm but a gift of simple language. There is nothing of that culture snobbery which indicates that art is the preserve of a minority of rare souls: the curse of so much contemporary writing about these matters. Perhaps because the essays were first printed as journalism there is a disarming simplicity, but there is never condescension. At their best it is as if the author were thinking aloud and his readers were allowed a privileged eaves-dropping. We are intrigued to see through his eyes, but the mixture of rhapsody and factual knowledge opens our own.

Enthusiasm and personal preference alone seem to have dictated the choice of the subjects. Sometimes the picture is what one might term "popular" such as Leonardo's *Virgin and St. Anne*, Seurat's *Le Baignade*, or Constable's *Sketch for The Leaping Horse*. At others—Goya's *The Third of May* from the Prado, or Watteau's *L'Enseigne de Gersainte* from the State Museum at Berlin, for example—they are almost specialist works. In the end, when he has flitted all about Europe and moved backwards and forwards through half a millenium of European painting, one realises that he has touched the whole gamut of motives and styles short of our own anarchic period. Rogier van der Weyden's *Entombment* with its mediaeval spirit stands at the beginning; Seurat's Post-impressionist *La Baignade* brings the story to the threshold of our contemporary painting, and Sir Kenneth continually readjusts his sights as he moves from artist to artist.

If there is a criticism it arises from the occasional over-exercise of his amazing visual memory. Every picture, for him, has its own echoes and correspondences. Some of these form the subjects of illustrations so that we, too, may compare, for example, Turner's *Snowstorm* with Leonardo's *Deluge* drawing of the forms of water at Windsor, and then with a Chinese *Dragon Scroll* at Boston. All such cross references and comparisons add delight as well as understanding in our approach; and sometimes Sir Kenneth supplies a most happy correspondence. He tells us how he "used to spend a lot of time wondering how Seurat, who had never been to Italy, could have achieved his strange similarity to Piero della Francesca". Then he discovered that copies of the Arezzo frescoes had been placed in the Ecole des Beaux-Arts just before Seurat went there.

One trenchant phrase in this connection is revealing. "Of course," he writes, "coincidences do exist in the history of art, but historians do not like them."

Does this confessed tidiness of mind sometimes betray him? When, for example, he speaks of Titian's *Entombment*, he writes:

"The starting point of this design has been some Hellenistic sarcophagus on the death of Hector or Meleager. I can tell this both from the pose of the Christ with arm hanging limp, and from the way in which the figures are arranged on one plane, and fill the whole space exactly as they do on an antique relief."

I tend to think this is straining scholarship too far, even though Sir Kenneth reminds his readers that Titian was interested in classical sculpture, and points out that the theory is made more likely by the fact that nine inches have been added to the top of the panel since it was painted.

But these moments when the author allows himself to be led off the straight path by his own amazing scholarship and the width of his knowledge are nothing against the wealth of that same learning which he so easily conveys to his readers. He has a disarming way of telling his own mood and first thoughts on being confronted with a particular work of art, and sometimes he reveals how he revised his initial judgment. He can give just exactly the right amount of social and biographical background and without ever descending to gossip irrelevant to the aesthetic aspect of his subject. Most important of all he instinctively gives just that amount of technical information about the way that each artist is known to have worked, along with a sympathetic feeling for their personal approach.

Finally there can be nothing but praise for the manner in which this book has been produced. Seventy-five monochrome plates give us the sixteen pictures in their entirety and in carefully chosen detail, as well as glimpses of allied works for comparison. Add to this the six full-page plates in colour each giving some further detail which shows, as nearly as reproduction can, the quality of the artist: a scheme carefully calculated to put at the reader's disposal the essence of the picture at which they are looking. Altogether an admirable production.

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THE AGE OF GRANDEUR, BAROQUE AND CLASSICISM IN EUROPE.

VICTOR L. TAPIÉ. Weidenfeld and Nicholson. 3 guineas.

In his classic introduction to German Baroque architecture, published as long ago as 1911, Professor Wilhelm Pinder commented on the popular identification of Baroque with over-decoration and decadence. Half a century later Professor Tapié still quotes those who have written off Baroque "as a feeble effeminate style". This critical attitude of earlier commentators is due to their failure to make any distinction between the monumental and dynamic Baroque of the XVIIth century and the less forceful Rococo style that developed out of it in the following century. As far as England is concerned, immigrant German scholars such as Pevsner and Wittkower have in the post-war years succeeded in stilling completely the Puritan disquiet that the term once aroused in the English breast. In France, with its powerful classical tradition, it does not seem as yet to be fully accepted; for one has at more than one point the feeling that the author is constrained to offer some apology for it. The title makes it clear that the book is concerned with classicism as much as Baroque and a large part is, in fact, devoted to the conflict between these two forces in France. The author seems to have made a special study of Baroque pageants and fêtes in France and devotes a somewhat excessive amount of space in what is a general study to this distinctly specialised subject. He gives an excellent account of the birth and development of Baroque out of the determination of the

Roman Catholic church to provide an effective challenge to the menace of Protestantism. It was to create an original and dynamic style that gave new vigour to artistic expression throughout Europe.

This book is a translation from the French and, to make it more palatable to an English public, a chapter has been added on English XVIIth century art. This contains nothing of great moment and one would have preferred an expansion of the treatment of German Baroque art, which is so briefly referred to as to lead to a serious lack of balance in the book. While space has been found for chapters on Baroque in England, Poland, Russia and the Spanish colonies, the unequalled achievements of German Baroque artists such as Pöppelmann in Saxony and of the Zimmermanns in Bavaria are not even mentioned. The author is, on the other hand, well-informed on the subject of Baroque in Bohemia and Moravia and gives a full account of its manifestations in the incomparable city of Prague.

Professor Tapié is familiar with recent contributions published on both sides of the Iron Curtain and frequently quotes the Marxist-Leninist point of view. He by no means confines himself to questions of aesthetics and offers some original and extremely interesting speculation on the economic and social forces that contributed to the development of Baroque. Painting receives only incidental discussion and one of the few pictures illustrated is a strikingly indifferent work by an obscure Prague artist. Otherwise the book is admirably illustrated with 195 black and white reproductions and eight coloured,

not all of which are adequate. The translator has done his difficult task with great skill and the book reads very smoothly.

JOHN HAYWARD.

THE JAPANESE PRINT: A NEW APPROACH. By J. HILLIER. G. Bell and Sons, Ltd. 37s. 6d.

AMONG the different categories and conventions of the graphic arts, that of the Japanese Print has grown in popularity and interest in the West in the same wide and broad-based way that was the intention of the artists of its country of origin. The diversity of the achievements of the Ukiyo-e school of artists has given rise to a number of more or less adequate studies in several European languages devoted to the work of some of its individual masters and to the whole subject of the colour-print.

The author of this volume has himself written a book on *Hokusai* and another on the general subject of the *Japanese Masters of the Colour Print*. In the present study under review he has narrowed down his choice to the work of a relative few typical artists who may be said to exemplify the scope and achievement of a whole school of masters who have gained for themselves and their art so much universal approbation and applause.

Mr. Hillier suggests that the Ukiyo-e type of woodcut, as perfected by Moronobu and then by Sugimura, was originally intended as a means for reproducing their drawings; and that it was not regarded as an artistic medium in its own right any more than it was

Pageantry of Tropical Birds

J. Th. Descourtiz

'This book is so rare that I began doubting its existence' writes RUBENS BORBA DE MORAES, director of the United Nations Library in New York and well known bibliographer. In fact, the copy he describes is the only copy known. Those who have seen it are all agreed that this work, consisting of 60 hand-coloured lithographs by J. TH. DESCOURTIZ, surpasses by far his well-known volume *Ornithologie Brésilienne*, which fetches high prices.

The special interest of this volume lies in the fact that each plate shows only one kind of bird, depicted in its natural surroundings of beautiful flowers, fruit, butterflies, etc.

It has been possible to publish a facsimile reproduction of this book. DR. JOAO MOOJEN DE OLIVEIRA, ornithologist at the Museu Nacional in Rio de Janeiro, has written a commentary on the plates, 32 of which are reproduced in full colour. The other 28 are reproduced in black and white by means of photolithography. The utmost care has been taken to achieve a flawless reproduction.

Imperial 4to (17 × 12 in.), cloth bound, with 32 pages of text, 32 full-colour reproductions, 28 in black and white. The pre-publication price, valid until December 31st 1960, is £11. 10s. 0d.

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The Concise Encyclopedia of Continental Pottery and Porcelain

REGINALD G. HAGGAR

This is a companion volume to *The Concise Encyclopedia of English Pottery and Porcelain*. (It can be bought boxed as a set with the earlier volume for 12 gns.) It gives detailed information on factories, manufacturers, artists, processes, materials, terminology, and potters' and artists' marks. Each factory's products are carefully described, and the volume is invaluable as an aid to identification.

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by Dürer. At first, the Japanese artist never cut the wood block himself; this was done by another hand from the artist's design.

The first prints were intended for books in album form which Moronobu and his followers illustrated; and the subjects chosen were taken from the old historical romances, based on the great civil wars and centred upon national heroes like Yoshitsuni; from love stories (especially those of the more violent kind); from legends and myths; from guide and travel books (some of a fictional kind); and from anthologies of Japanese poetry.

The choice of illustrations, of which there are 64, although many are well-known already, include a number of refreshingly new subjects; and they are reproduced quite superbly. But is it expecting too much to wish that the more interesting and beautiful poems and forms of dedication embodied in some of the subjects had been included in English translation in the captions? It would, for instance, be of added interest to have been given some idea of the nature of "The Confessions of Takao" in Choki's lovely print of that title; or the beautifully written poem above the illustration from the book *Ehon Koi no minakami*, showing "A Young Gallant with two Courtesans". The linear rhythm of these designs can be said to possess in a high degree the qualities of music.

VICTOR RIENAECER.

SICKERT. By LILLIAN BROWSE. Rupert Hart-Davis. 3 guineas.

THE timely appearance of this book to

mark the centenary of Sickert's birth should help, even more than the three exhibitions which have already been held this year, to win him the recognition he deserves and which he never enjoyed in his lifetime. He is a painter's painter, delighting the eye with small pictures, often painted in low tones in which the subject matters less than the composition, even when the title is provocative. By means of 12 excellent colour plates and 96 black and white reproductions, his work as a painter is admirably presented. An introduction gives an account of his wayward life and various eccentricities, and the detailed notes on the reproduction's grapple with the formidable problem of sorting out the many versions he painted of some of his favourite subjects and the consequent difficulty of dating them, for he often returned to the same theme over a number of years. To compile a full catalogue of his *oeuvre* would be a still more arduous undertaking, but, at least so far as his earlier work is concerned, this book has laid the foundations for any future research, and the list of works in public collections in Great Britain, the Commonwealth, the United States and France will be of great use. For the sake of completeness it might have been desirable to include a few examples of his "Echoes". They do not come up to the standard of his Dieppe, Venice and Camden Town paintings, but as illustrations of the gayer, more frivolous side of his nature they should not be altogether overlooked. In the critical introduction where these works are passed over as a regrettable appendix

to his great achievement, Miss Browse naturally dwells on the personal influence of Whistler and Degas on his development as a painter. May not the power of his figure compositions derive something, too, from Daumier and Adolf von Menzel?

M. CHAMOT.

THE BUDDHIST ART OF GANDHARA. By SIR JOHN MARSHALL. Cambridge University Press. 45s.

THE present memoir, sponsored by the Government of Pakistan, is by a scholar who served as Director-General of Archeology in India from 1902 to 1928. His services included the investigation of Sanchi and the reconstruction of its Stupas together with excavations at Taxila.

His last book, written in old age and in bad health, brings to a close an epoch in which preservation rather than detection was supremely valued. One of the defects of the present book is that while proposing a chronology for Buddhist art in Gandhara on the basis of his work in Taxila, he nowhere gives arguments and reasons which can be fully supported by outside evidence. His book is, in fact, a survey of stone sculptures from Gandhara arranged in rough stylistic order but without the facts necessary for connecting particular pieces with definite dates. To those who value Marshall as an oracle, the book will be cherished for its deeply felt opinions and convictions; but since it takes no account of work done by other scholars during the last twenty years, it can hardly be regarded as a final assessment.

W. G. ARCHER.

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THE CAMELLIA, Vol. 2. Edited by BERYL LESLIE URQUHART, with 16 reproductions in colour after paintings by Paul Jones and Raymond Booth. The Leslie Urquhart Press, 1960. 5 guineas.

I AM growing quite weary of crying from the house-tops that Mr. Paul Jones is the best botanical artist working today, but this new and splendid volume of camellia-paintings only confirms me in my opinion. The two pictures contributed by Mr. Raymond Booth are good also; he lacks, however, Mr. Jones's mastery of composition and grouping, and is not quite happy with flowers in profile.

The first volume dealt almost entirely with *Camellia japonica*; the new volume is divided between varieties of *C. japonica* and *C. reticulata*, but also includes the popular *C. x williamsii* 'Donation' which no lesser an authority than Mr. G. H. Johnstone has described as 'the greatest single contribution' made by any single plant to his garden. This camellia has, of course, *C. japonica* blood mingled with that of the relatively recently imported *C. saluenensis*.

Magnificent as are the plates and the quality of their reproduction, what most differentiates these camellia volumes from the large run of fine flower books is their text. Publishers, having long since discovered that most copies of such books will be broken up for framing and the like, have usually remained content to provide them with trite reading matter sufficient in quantity to transform a 'portfolio of reproductions' into a 'book'. Mrs. Urquhart is an expert, and both her

introduction and her notes on the individual plates are of the greatest importance. And though I hope that these plates will frequently be put to the decorative uses for which they are so admirably suited, I hope no less that Mrs. Urquhart's erudite text will not be consigned to the very waste-paper baskets that Mr. Jones's pictures have been used to embellish.

WILFRID BLUNT.

EUROPEAN ART. A Traveller's Guide. By WOLFGANG STADLER. Herder. Nelson. 42s.

THE title "European Art" is misleading. Mr. Stadler mentions Norway and Denmark twice, Poland once (in a footnote), Sweden, Hungary and the Balkans not at all. Pressure on his space would have been lighter, if he had kept his comments on German art in proportion to Germany's aesthetic importance when the other work on view belongs to Greece, Rome and Byzantium, France and Italy, not to speak of Austria, Russia and Switzerland, the Iberian Peninsular, the Low Countries and ourselves. Admittedly, Germany's is less familiar.

Though by a curious anachronism he attributes not to palaeolithic but to neolithic man the cave paintings at Lascaux and Altamira, in his task of "illustrating the universality of European Art" he is soon on safe historic ground, first tracing the foundations in Greece and Rome, the transition from antiquity to Christianity and the development of Christian and antique art among the Germanic peoples, then treating individually 11 European nations. Point by point his argument is

illustrated in 450 plates, each with a terse footnote, stating what, where and by whom the original is. His notes on 104 colour prints most judiciously chosen are models of wise brevity; and many of his comments are shrewdly phrased, as that art both in Germany and Spain is "nourished on emotion", in France, "often governed by an inspired rationality".

What he has to say about the great styles, from Romanesque to Rococo, is well said; his tone on the -isms, from Neo-Classicism to Cubism, is moderate, his review of contemporary art, "a mirror of our times", refreshingly free from jargon.

The eight sketch-maps are serviceable. The 50-page gazetteer falls short as a traveller's guide not only because one-third is given up to Germany but because Switzerland, "chiefly visited for natural beauty", is left out. Have those street-fountains at Berne, those watches in the remarkable little Horological Museum at Geneva, no interest for tourists? And why so few art-treasures? Why in describing two cathedrals like Metz and St. Bertrand-de-Comminges pass over their show-pieces, *le graouli* and the *opus Anglicanum* cope?

In the biographical dictionary, too, one quarter are German names. And why so few craftsmen? Why among furniture-makers single out Chippendale?

The translation is capable. But we prefer "block of flats" to "apartment house", "placing" to "placement"; and in ordinary English usage "Deposition" is "Descent from the Cross".

MARGARET LOVELL RENWICK.

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THE CONCISE ENCYCLOPAEDIA OF CONTINENTAL POTTERY AND PORCELAIN. By REGINALD G. HAGGAR. Andre Deutsch. 6 gns. net.

THIS volume contains some 400 double-column pages printed in a fairly small, but readable, type with entries relating to factories, artists and productions of Continental makers, and gives the meanings of many terms used in the description of ceramics. Authorities are cited freely, marks given in facsimile, and there are numerous illustrations in both black-and-white and colour. It summarises in an admirable manner a great quantity of useful information that has been collected by numerous writers over the years. While the XVIIIth century is dealt with at length, there are many entries relating to modern factories; Frau Helena Wolfsohn of Dresden is not only allowed half a column of text, but one of her imitation Meissen cups and saucers, painted with typical Watteau subjects and marked with the "A.R." cypher, is accorded a half-tone plate.

To compile an encyclopaedia dealing with the factories of the continent of Europe is a big task, and Mr. Haggard must be congratulated on tackling it with success. One or two omissions caught the eye of the reviewer: the note on Arnhem pottery is very brief and makes no mention of Dr. J. M. Noothoven van Goor's articles on the subject in *Oud Holland*, nor are they listed in the extensive bibliographies; the important Lyons faience dish noted on page 273 as illustrated in *APOLLO* of March, 1959, was sold at

Sotheby's in that month and is now in the British Museum. On the whole, this is likely to prove a most useful reference book for the shelves of those who are interested in Continental pottery and porcelain, or who want to learn something about it.

Reverting to the illustrations is a less pleasing task. While the colour photographs by Mr. Percy Hennell show china as well photographed as is possible and in most instances with great realism, the pieces have been posed against vividly coloured backgrounds with the result that they are more suitable for a vulgar picture-book than a sober work of reference. This garishness is seen also on the book-jacket, which is reproduced again as endpapers. It seems a pity that fine colour-photography and colour-printing should result in an inappropriate display of tastelessness.

GEOFFREY WILLS.

MODERN PAINTING FROM MANET TO MONDRIAN. By JOSEPH-EMILE MULLER. Translated from French by Betty Forster. Methuen, 4 gns.

APART from tracing the development of art during the 50 years which separate Manet from Mondrian, this volume serves well as an introduction to modern art. That modern art needs an introduction there is no doubt, and J.-E. Muller is one of the many who have tried to fulfil this need. If this book has an edge on other potted histories of art it is because the author offers factual information first and his own comments second, and because he addresses himself to an intel-

ligent beginner in a lucid style imparting a fount of basic knowledge which can be pleasantly and easily acquired. The pattern of art history from impressionism to de stijl is complicated, and here the comprehensive division of chapters, covering each particular movement, as well as some of its more important exponents, and supplemented by many colour reproductions, helps to form a general impression as to what really happened during these years.

The period covered by this book represents the progress of art from that inspired directly by nature to that concerned with imagination, philosophy and science. If Monet's 'Water Lilies' were the direct result of nature's (i.e., landscape) impression upon a painter of visual sensibility, then Mondrian's purist compositions were the result of nature (i.e., relationship of forms in nature) transformed by the artist into a pure discipline. Both these painters stand out as pioneers whose influence is strong today, but the period of time between them is sufficiently removed from the present art situation so as to become history. We cannot as yet evaluate the historical significance of Pollock or de Stael, but we can that of painters such as Rouault and Mondrian, and this book succeeds in putting them in perspective. The volume includes chapters under the following headings: Impressionism, The Reaction against Impressionism, Symbolism and the Nabis, Fauvism, Cubism, Futurism and Metaphysical Painting, Expressionism, Naive Painting, Dadaism and Surrealism, and Abstract Painting. J. REICHARDT

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METHUEN

THE ARCHITECTURE OF JOHN NASH. By TERENCE DAVIS. Studio Books, Longacre Press Ltd., 50s.

THE world of John Nash, who died in 1835, has been progressively destroyed during the last hundred years and Mr. Terence Davis's "The Architecture of John Nash" is, therefore, a very welcome record of the activities of this XVIIIth century architect.

John Nash was born in 1752 and started his building work in a speculative venture at the corner of Bloomsbury Square and Great Russell Street in 1777/8 when he was 25. This venture was not successful and he became bankrupt, disappearing to Wales from whence he emerged 10 years later to start his long career of architecture and building which covered almost every part of the country, and varied from small cottages with thatched roofs in Gloucestershire, to the great Regent's Park terraces and designs for Buckingham Palace. This latter project was, of course, Nash's downfall and ended his long and highly successful career.

Much has been written about the work and activities of John Nash, perhaps the most comprehensive publication being John Summerson's book "John Nash: Architect to George IV", and it is John Summerson who writes a valuable introduction to the book by Terence Davis.

Terence Davis has not endeavoured to cover the range of Nash's work in great detail, but has provided a general survey which, as he points out in his introduction, is intended to provide a visual record

which shows the great creative powers and range of talents of John Nash. He has, therefore, included nearly all the known works. Perhaps it is this inclusiveness which makes the book somewhat unsatisfactory. One would like to have more details of some of the very fine buildings listed, and perhaps less of some of the more vulgar ones.

Apart from this the book is a fascinating record and contains a tremendous number of superb photographs, some of well known buildings, others of little known ones. In addition there are many drawings and old photographs of buildings which have long since disappeared, and the author is to be congratulated on the enthusiasm with which he has collected his material from so many sources.

In addition to the photographs, brief notes on the buildings are included together with a number of plans which have been specially drawn. The apparently unorganised way of presenting the material however, does limit the usefulness of these drawings. It would have been much better if both notes and plans could have been presented adjacent to the photographs to which they refer.

This book is a fascinating study of an architect whose work is being destroyed with great speed, and we must be grateful to Mr. Davis for giving us a permanent record in this way, and to Studio Books for publishing it in their usual manner, with excellent quality photographs, good paper and attractive typography.

EDWARD D. MILLS.

DAUMIER DRAWINGS. By K. E. MAISON. 30 pp. 150 plates. Thomas Yoseloff. 63s.

FOR some years past Mr. Maison has been recognised as the leading authority on Daumier and the present book is the forerunner, a sort of *hors d'oeuvre*, to the complete catalogue of both drawings and paintings now in course of preparation. To those who have inclined to think of Daumier as a pungent caricaturist now swept into favour by the fashion for the French XIXth century, this anthology may come as a surprise, for it reveals him as a truly great draughtsman. He has sometimes been compared to Rowlandson, but although they both did caricatures, with neither are these their best work; and there the resemblance ends. There is nothing in Rowlandson's scenes of English life, charming and lively though they may be, that anywhere approaches the dramatic intensity with which Daumier portrays the street scenes and the bourgeois life of Paris.

He was interested always and primarily in human character; landscape occurs only rarely and incidentally. The play of expression on the faces of people observed in buses or trains, on actors, musicians, street singers, or lawyers, is noted down with astonishing penetration—though not, surprisingly, from life, since Daumier invariably drew from memory. In some of the well-known series, of Lawyers for example, or the Third Class Carriages, the caricaturist's tricks of exaggeration are used, but with

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such discretion and sureness that the sense of reality is never lost; the satire is always acute, seldom comic, and never grotesque. Most attractive of all, perhaps, are the slight sketches, where a thin, agitated line expresses vitality and movement in a way that Rembrandt would have admired.

The large number of Daumier forgeries has long been a bogey to collectors. Here Mr. Maison is encouraging. 'Only rarely' he says, 'are these forgeries dangerously clever . . . the amateur of this great artist's drawings need only once acquaint himself thoroughly with their subtly individual and really inimitable style, and he will encounter little difficulty in distinguishing true from false'. To such an acquaintance this book is an invaluable aid.

W. R. JEUDWINE.

ORIENTAL RUGS: An illustrated Guide. By HERMANN HAACK. Faber & Faber, London. Price 30s.

THE author of this work was lucky to have the translation and editing done by Cornelia and George Winfield Digby. Mr. Digby is the Keeper of Textiles at the Victoria & Albert Museum, London, and in this position has charge of some of the finest examples of Oriental Weaving in existence.

The earlier chapters, dealing with the history, technique of manufacture, materials and production, are mercifully brief, the reader being provided with bibliographical references to works already published which deal fully with the subject.

Black and white illustrations, of which

there are 36, are well chosen, clear and finely reproduced, while finer points of design are clarified by 42 line drawings. The eight full-colour reproductions are magnificent and have one wishing for more.

It is a great pity that a book setting out to be a guide, does not deal more fully with the categories of carpets. For example, only 16 different types of Persian are mentioned, magnificent and leaving one wishing for more, there are approximately three times that number. Another important omission is the type of knotting used in the Persian weavings, often of importance in determining the category of pieces which are copies of an existing design.

Apart from this, the work serves as a useful introduction to the subject, rather in the nature of a primer, not overloaded with technicalities which might only because the beginner in this most fascinating subject.

R. E. G. MACEY.

ROMAN COINS FROM THE EARLIEST TIMES TO THE FALL OF THE WESTERN EMPIRE. By HAROLD MATTINGLY. London, Methuen, 1960. Pp. xiii + 303. 64 collotype plates. 63s.

THIS is a new version of a standard work which first appeared more than 30 years ago. In almost every respect it marks an advance on the first edition, and it can be recommended unhesitatingly as an approach to discipline which more and more is engaging the attention of students of Roman history. On the early Empire

it always was excellent, and the solution of many of the riddles of Republican coinage has enabled the distinguished scholar now to write with an easy authority which makes the first chapters as lively as they are superbly eclectic. If the later chapters do not quite maintain the standard, we must remember that progress here has been astonishingly rapid during the last decade, and that the delay which would have been necessary if these chapters were to be entirely recast could very well cost us the book as a whole.

The Plates are those of the first edition, and the original selection must be said to have worn extremely well. One hopes, though, that in future reprinting it will be possible to emend the captions to Plates IX-XI and so dispense with the notes in the Key. One wonders, too, whether it would not be possible on the end-papers perhaps to reproduce by a less expensive process one or two coins mentioned in the text but not illustrated, for example a piece of the *Aes Signatum*, the Flaminian *stater* (in enlargement?) and one or two more of the multiple *aurei*—the Honorius is too late to do the series justice. In a subsequent printing, too, the publishers will doubtless rectify the few but rather tiresome misprints. That printing will surely not be long delayed, for the book is the matured and vintage wisdom of one of the most eminent of living numismatists, and it has the distinction rare among modern textbooks of being at once readable and reliable.

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SAINT JAMES IN SPAIN. By T. D. KENDRICK. 223 pp. 12 pl. Methuen 25s.

READERS should know by now that although Sir Thomas Kendrick gives his books forbidding titles like *British Antiquity* and *The Lisbon Earthquake*, the contents will be found to be no less entertaining than learned. The present book is true to form. Anyone who has visited Compostella will have discovered that the cult of St. James is still strong but very few come away with any conception of the extent to which the life of Spain has been disturbed by what they instinctively dismiss as just a picturesque legend.

The cult is founded on four propositions which the author calls "The Santiago Creed". These are—1. That St. James came on a mission to Spain. 2. That whilst he was there the Virgin who was still alive, was miraculously transported to Zaragoza to visit him and founded the cult of "The Virgin of the Pillar". 3. That after his execution at Jerusalem his body was transported by sea to Galicia in seven days. 4. That in the IXth century St. James appeared in person and helped a Spanish army to obtain a crushing victory over the Moors at Clavijo.

Readers will not be surprised to learn of the extremely late recording of these propositions but are likely to be appalled by the amount of forgery and fraud used to bolster them up in later centuries. It is, of course, notorious that medieval ecclesiastical corporations frequently had recourse to forgery to provide themselves with title deeds for lands which they had obtained before the need for legal documents was realised. The "Voto de Santiago" was much worse than this, since it purported to be an agricultural tax given by King Ramiro I to the cathedral of Compostella in gratitude for the intervention of St. James at Clavijo. It was not merely to be levied on the king's territory but on all lands delivered from the Moors in future times. The story appears to have been concocted in the XIIth century and from the beginning the canons found it difficult to put across. The Catholic Kings unwisely sold the pass over it but even then the canons found themselves with a succession of lawsuits all over southern Spain.

In the year of the Armada a fresh element was introduced by the beginning of a series of fake discoveries in and around Granada, or parchment documents and "lead books". These purported to be of first century date and gave a lot of fresh information about the mission of St. James and the early church in Spain. They were purported to be the work of S. Cecilio, first bishop of Granada, who rather surprisingly was familiar with Castilian and Arabic! The Granada finds were never without critics but their believers were able for a very long time to enlist influential supporters and it was not until 1642 that orders came from Rome that all the documents should be sent for investigation. In Rome it seems to have been hoped that once the documents were out of sight they would be forgotten. It turned out far otherwise

but it was not until 1682 that the verdict was given that the documents were forgeries tainted with heresy. About the same time that the "lead books" were appearing at Granada, a learned Jesuit at Toledo produced the "Chronicle of Dextro" purporting to be a history of the early church in Spain written by the son of a fourth century bishop of Barcelona. This also got a mixed reception but this did not discourage further fake chronicles.

The "lead books" and the "Chronicle of Dextro" are only the most fantastic of the stories collected in this fascinating book. There are more which are almost equally surprising. It will be noted that the forgers seem never to have been able to fool everyone at any one time. Though their work redounded to the profit of the cult of St. James, they usually had other motives as well. Thus when the contents of the lead books was analysed at Rome, it was discovered that they were partly propaganda for a compromise religion combining Christian and Moslem beliefs concocted by the two Moriscos employed as translators.

The author's skill is shown in the entertaining manner in which he has handled material which must be superficially very dull. The deceptions described have all been laid bare before but it is appalling how far these forgeries have eaten into Spanish history. The reviewer has beside him a life of one of St. James's followers, founded on these XVIth century forgeries, but published in Galicia in 1955.

CHARLES OMAN.

VICTORIANA. By VIOLET WOOD. George Bell & Son. 30s. net.

THIS little book is like the reminiscences of an old, old, man, revealing nostalgic memories of 'The Good Old Days', when matches were three halfpence a dozen boxes and Income Tax was about sixpence in the pound. It is, in a way, a compendium of those surprising and satisfying developments for which the initial responsibility must be borne by the Great Exhibition of 1851.

The age of Victoria the 'not amused' was redolent of a social air of solid respectability and satisfaction, bred of the growth of prosperity, as the achievements of the Industrial Revolution led inevitably to the machine age with multiplicity and variety of household goods, which assumed a definite snob-value indicative of wealth and worldly position—all that we surrendered with the advent of L'Art Nouveau in the nineteen hundreds.

The products of this era are now being sought after as objects quaint and curious. A whole century has passed and the furniture and furnishings of that time of peace and security are looked upon as having qualified to rank as veritable antiques. In the course of little more than 150 pages the volume brings back for the collector the atmosphere of that era when surrealism was unknown but bric-a-brac, needlework, lace, shawls, shell-work and ships in bottles were normal adjuncts of life. Truly the things we surround ourselves with in our homes are an index of our social ideals.

CYRIL G. E. BUNT.

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IT had always been noticed in past times that whenever an upheaval across the Atlantic took place, and a Presidential Election may well be called an upheaval without meaning any disrespect, stocks and shares and works of art (and most other things) halted in their tracks. Everything went into the doldrums for quite a number of weeks. According to reports, the Kennedy/Nixon contest was an exceptional one as regards the closeness of the voting, but on this side of the water the exceptional point has been that we have been able to watch events with interest while things remained normal. Prices have not stood still or receded, goods have not been held back from sale "until it all settles down again", but the upward trend in values has continued quietly and unhampered, and buying and selling have gone on just as if nothing was happening out of the ordinary just 3,000 or so miles away.

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PHILLIPS, SON & NEALE'S. A Queen Anne walnut bureau-bookcase, the upper part enclosed by doors with mirror panels, 40 ins. wide, £220—a Queen Anne walnut side table with cross-banded borders and herring-bone inlay, raised on four carved cabriole legs with hoof feet, 28 inches wide, £420—a Hepplewhite inlaid mahogany secretaire-bookcase, the upper part with glazed latticed doors, 39 ins. wide, £170—an XVIIIth century mahogany serpentine-fronted commode with reeded and canted corners and bracket feet, 41 ins. wide, £145—an XVIIIth century faded mahogany oval wine cooler, the hinged cover carved with a patera, the body with fluted bands and supported on fluted legs, £210—a mahogany kneehole pedestal writing desk fitted with drawers and cupboards, 47 ins. wide, £135.

BONHAM'S. A Queen Anne walnut bureau-cabinet, the upper part enclosed by a pair of panelled doors, 39 ins. wide, £135—a Sheraton style satinwood Carlton House writing table, £157 10s.

ANDERSON & GARLAND, New Market Street Auction Rooms, Newcastle upon Tyne. A walnut chest of drawers fitted with a brushing slide, 40 ins. wide, £36—a mahogany bureau-bookcase, the upper part enclosed by panelled glazed doors, 40 ins. wide, £37—an XVIIIth century mahogany secretaire-bookcase, the upper and lower parts enclosed by

APOLLO

panelled doors, 49 ins. wide (imperfect), £54—a Sheraton inlaid mahogany D-ended dining table in three parts with two drop leaves supported on 14 square tapering legs, £85.

ROWLAND GORRINGE & CO., Auction Galleries, Lewes, Sussex. A Georgian mahogany open bookcase, £64—a set of eight Regency mahogany dining chairs, £250—a set of eight Georgian mahogany chairs, £95.

HENRY SPENCER & SONS, Retford, Notts., at The Corn Exchange, Retford. A Georgian mahogany four-post bedstead with coved canopy and tapering hexagonal posts; draped with white nylon and fitted with modern mattresses and a brocatelle beadsread, 39 ins. wide, £62. At Elsham Hall, near Brigg, Lincs. A Queen Anne walnut tallboy of small size, the upper part fitted with drawers and supported on a base with shaped apron and cabriole legs, £170—a set of six Regency japanned chairs with gilt ornament, £265.

CONTINENTAL FURNITURE

CHRISTIE'S. A Venetian giltwood secretaire of bombe form, 56 ins. wide, 65 gns.—a Boulle commode fitted with three long drawers, inlaid with designs in the manner of Jean Berain on a tortoiseshell ground, 47 ins., wide, 220 gns.—a Dutch marquetry commode of semi-circular shape, 36 ins. wide, 75 gns.—an Italian green lacquer bureau-cabinet, the upper part with panelled doors, the centre with a sloping-front bureau, the serpentine-shaped lower part fitted with three long drawers, 48 ins. wide, 320 gns.—a late XVIIIth century walnut coffer inlaid with patterns in ivory and bone, 55 ins. wide, 65 gns.

SOTHEBY'S. A Louis XV commode fitted with three serpentine-fronted drawers and supported on cabriole legs, inlaid on a kingwood ground and with a marble top, 17 ins. wide, £800—a Louis XVI inlaid kingwood fall-front secretaire, 38 ins. wide, £340—a Danish lacquer commode of Christian VII period, 30 ins. wide, £250—a pair of Empire fruitwood armoires, the doors set with mirror panels, with ormolu mounts, 6 ft. 10 ins. high, £260—a Louis XV kingwood library table, the top with hinged sides opening on ratchets to form book-rests, 49 ins. wide, £560—a Louis XV kingwood commode fitted with two short and two long drawers, signed by *M. Criard*, 50 ins. wide, £280—a Louis XIV Boulle commode inlaid with designs in the manner of Jean Berain on a scarlet tortoiseshell ground, 51 ins. wide, £480—a Louis XV marquetry dressing table with three-division top inlaid with sprays of branches and flowers, 36 ins. wide, £750—a Portuguese jacarandawood bed with spirally-turned posts to the headboard, 45 ins. wide, £95—a Louis XV kingwood fall-front secretaire, 37 ins. wide, £1,050—a Louis XV commode fitted with two serpentine-fronted drawers, signed by *H. Wirtz*, 32 ins. wide, £1,080—a Louis XV serpentine-fronted commode veneered with kingwood and fitted with one long and two short drawers, signed by *Migeon* (Pierre Migeon II), 57 ins. wide, £1,850—a Louis XVI small library table of mahogany, the frieze inset with Sèvres porcelain plaques, 39 ins. wide, £650—a Louis XV suite of giltwood furniture, comprising six armchairs, a pair of corner armchairs and a pair of settees, all upholstered in velvet inset with panels of modern needlework, signed by *I. Lebas* (Master in 1756, supplied furniture for Madame Dubarry, and others), £3,600—a Louis XV kingwood library table signed *I. P. Latz*, 57 ins.

wide, £2,900—a Louis XV marquetry table in the manner of B.V.R.B., but unsigned, inlaid with a floral pattern on a tulipwood ground, 25 ins. wide, £4,400—a Louis XV marquetry table inlaid with floral patterns on a kingwood ground and supported on cabriole legs, signed by *L. Boudin*, 21 ins. wide, £4,600—a Louis XV marquetry commode, with three short drawers in the frieze and two long drawers below, inlaid with rectangular panels of trellis and flowerhead marquetry, signed by *F. Stumpff*, 56 ins. wide, £1,400—a Louis XVI mahogany commode, the three doors enclosing drawers and a wine-cupboard, signed by *G. Beneman*, 51 ins. wide, £2,300.

OBJECTS OF VERTU, ENAMELS AND MINIATURES

CHRISTIE'S. A quarter repeating watch by Breguet, in engine-turned gold case, movement No. 4038, 420 gns.—a calendar watch in gold case by Thomas Mudge, London, the case dated 1764, 380 gns.—a small collection of relics of Lord Nelson and Lady Hamilton, including clothing, a brooch and a snuff box, 72 gns.—a set of eight French buttons painted with putti, and some plaster casts of gems; the buttons said to have been worn by Louis Philippe, Duc D'Orleans, when he was guillotined in 1793, 36 gns.—a wax model of a child saint wearing a silver crown set with semi-precious stones, 22 ins. high, 60 gns.—four English enamel patch boxes with inscriptions on the lids, 30 gns.—an English enamel box painted with a mythological scene and with putti, the interior with a portrait of Frederick Louis, Prince of Wales, 34 gns.—an XVIIIth century gold-caged glass scent-bottle, enamelled with the inscription "Gage de mon Amour", 45 gns.—an oblong tortoiseshell box piqué in vari-coloured gold, 3 ins. wide, 85 gns.

Miniatures: Mlle. de Dihl, by E. le Guay, on porcelain, 52 gns.—a gentleman of the Bonnard family, by Richard Cosway, 55 gns.—a nobleman, by George Engleheart, 88 gns.—Richard Cheslyn Cresswell, by George Engleheart, 80 gns.—Capt. Hayes of the "Melville Castle", by John Smart, 32 gns.—Walter Bockland of Standlynch, by David Des Granges 1657, 68 gns.—Horatio, 3rd Earl Nelson, by Edwin Dalton Smith, 46 gns.—The Rape of Danae, after Corregio, by F. Immens 1772, 58 gns.

SOTHEBY'S. A pocket globe in fishskin case, by John Senex, £26—a pocket sundial signed *Hans Dacher zu Nurnberg*, 1590, £170—a pair of Bilston enamel candlesticks, 10 ins. high, £60—another pair, slightly taller, £48—two South Staffordshire snuffboxes, one with hunting trophies embossed on the lid and the other with an inscription, £72—a Bilston enamel bonbonnière in the form of a goldfinch, £105—another, in the form of the head of a black boy, £75—another, as a peach, £40—a Battersea enamel wine-label printed in colours and lettered *CHAMPAIN*, £48—a Battersea transfer-printed enamel plaque by Ravenet with Venus and Vulcan, 4 by 5½ ins., £150—another, with Venus and Mars, 4½ by 5½ ins., £420.

A CORRECTION. Mrs. Krebs, of Whytecliffe Road, Purley, Surrey, kindly writes to point out that the report in last month's issue that some paintings by P. C. Dommersen fetched high prices, should have referred to Christian Dommersen. The latter was Court Painter to the Queen of Holland, and he is often confused with his brother, Peter Cornelius Dommersen, who lived in England.

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(Continued on page 228)

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